

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND



HESS VS VANOVER | MURALS ARE THE MESSAGE | BACK TO FRONT | CHECEFSKY ON RUPPERSBERG | ART HOUSE | POLO/UNDERWOOD | HOLIDAY MARKETS | WINTER EVENTS

## Museum of Contemporary Art Cleveland



Image: Alexis Rockman, Cascade, 2015, oil and alkyd on wood panel, 72 x 144 inches. Commissioned by Grand Rapids Art Museum with funds provided by Peter Wege, Iim and Mary Nelson, John and Muriel Halick, Mary R. Louinee, and Karl and Patricia Retz, Grand Rapids Art Museum, 2015 19.



10.19.18-01.27.19

Alexis Rockman: The Great Lakes Cycle is organized by the Grand Rapids Art Museum, with support generously provided by the Wege Foundation, the National Endowment for the Arts, the Frey Foundation, and LaFontsee Galleries and Framing. Major support provided by an anonymous donor. Coordinated at moCa Cleveland by Megan Lykins Reich, Deputy Director.

11400 Euclid Avenue Cleveland, Ohio 44106



Aleksandra Domanović

Camel Collective

Martine Syms Double Takes

at moCa Alexis Rockman

Artists on Art:
Ryan Dewey
on Alexis Rockman
Saturday, November 17
2:30pm
free w/admission

naces; Aleksandra Domanović, *Kalibridaem*, 2017. cast

Images: Aleksandra Domanović, *Kalbirdgerin*, 201 Jesmovite, kernock, foali and Plexiglas, 82.3/4 x. 17 inches: Photos: Dawn Blackman. Courtesy of t and Tanya Leighton, Berlin.

Aleksandra
Domanović Talk
& Exhibition
Opening
Friday, December 14
7pm
free & open to all



Artists on Art:
Nikki Woods on
Alexis Rockman
Saturday, January 19
2:30pm
free w/admission

moCa cleveland.org

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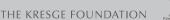
Arts and culture is core to our region's identity. Together with our partners, we ensure that it continues to be so for generations to come.

#### artscleveland.org

Arts Cleveland, formerly Community Partnership for Arts and Culture, is a 501(c) 3 nonprofit organization. For 21 years we have relied primarily on the generous support of individual, corporate, government and foundation donors to carry out our mission. **Special thanks to**:



The George Gund Foundation









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CAN Journal is the quarterly publication of the Collective Arts Network. It has a circulation of 10,000 copies distributed free in more than 200 locations around Cuyahoga County. The Collective Arts Network is a 501(c)3 nonprofit organization serving Northeast Ohio art galleries, museums, and related organizations, including non-profit and for-profit businesses. Collective Arts Network and CAN Journal are supported by Consolidated Solutions, The Cleveland Foundation, PNC Bank, The George Gund Foundation, the Ohio Arts Council, advertisers, and member organizations. Collective Arts Network, P.O. Box 771748 Lakewood, Ohio 44107. Online: CANjournal.org.

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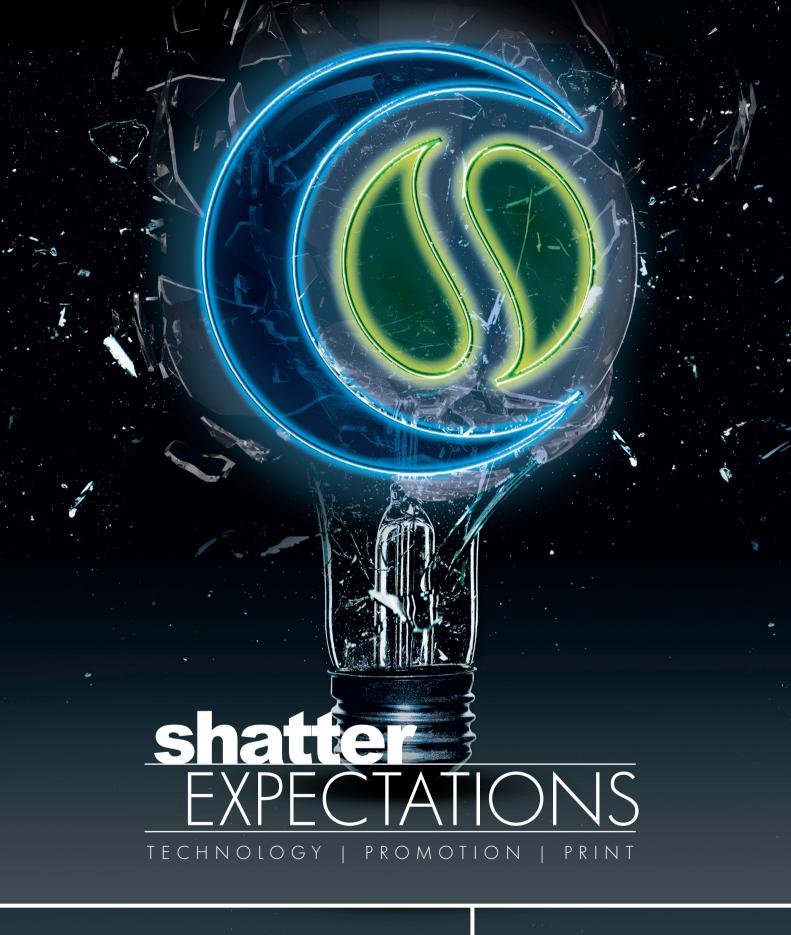








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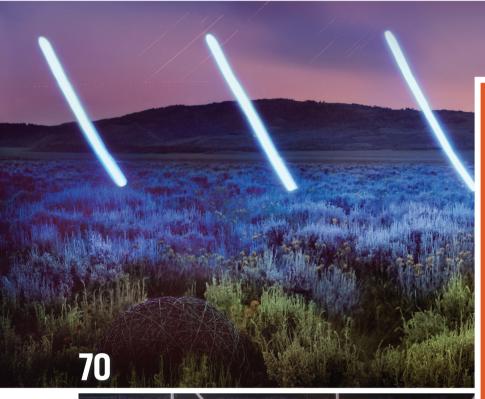








A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND









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COVER: Red Nose Studio, Hero of Five Points, Print, 2014. Works of animator Chris Sickels, the creative force behind Red Nose Studio, will be presented at the University of Akron Myers School of Art Emily Davis Gallery, opening December 13.

#### IF ART IS A REFLECTION OF SOCIETY

We have always contended that art is a part of public discourse, and not just the writing and conversation about art, but the art itself. It's not merely decorative, though it can be. It is not merely promotional, though it can do that, too. Rather, by presenting the ideas and musings of people who make it their business to explore the world aesthetically, it helps those who pay attention to it to develop their understanding of the world that surrounds them. Indeed, it is a necessary part of that world.

This issue of *CAN* is all about that. If art is about community engagement, Art House is doing the heavy lifting by meeting the people of its neighborhood where they are, and giving them opportunity and a forum to express themselves by making—as you will read in Brittany Hudak's profile of the place and its executive director Laila Voss.

up the task of musing on the state of Cleveland and similar cities with its theme, "An American City." Later in this issue Douglas Max Utter muses on the whole thing, and Bruce Checefsky takes a look at one of the last exhibits standing, Allen Ruppersberg's *Then and Now*, on view through December 2 at the Cleveland Museum of Art.

You'll also find a full season of exhibits on view, all enriching the discourse. MOCA, for example, takes up one of our most pressing issues, the health of the Great Lakes, with Alexis Rackman's *The Great Lakes Cycle*. Akron Art Museum explores works of Jeff Donaldson, a co-founder of the AfriCOBRA collective with Cleveland artists Wadsworth and Jae Jarrell (whose works you may have seen at the Cleveland Museum of Art and at CAN Triennial). Judson Park continues its tradition of connecting its senior

#### **CLEVELAND IS A CITY OF HARD NEWS MAKERS**

The entire cohort of artists visiting Cleveland as part of the Cleveland Foundation's Creative Fusion program this fall are making work informed by the kind of data that typically is considered "hard news."

If art is a reflection of society, the multitude of murals painted in recent years show Cleveland to be a city buoyed and inspired by a workforce of artists, portraying their heritage, their diversity, their hopes, criticism, ideals and fears on a large scale; a city of artists fueled and enabled by community development corporations and other nonprofits; a city of neighborhoods competing for attention, both among themselves and on all of Cleveland's behalf.

The role of art as public discourse has probably never been more apparent here than it is now. FRONT International Cleveland Triennial for Contemporary Art (yes, we are still talking about that) directly took

citizen residents with the region's contemporary art scene, through a series of shows featuring the likes of Jenniffer Omaitz, Mindy Tousley, and A. D. Peters. Zygote Press helps artists and Cleveland in general connect to the rest of the world through its international residency program, and offers readers a glimpse through an essay by a recent resident, UK-based letterpress artist David Armes. And of course multiple studios and art centers connect their communities to local artists during the gift-giving season through holiday markets. You'll find our Holiday Market Guide nestled all snug in the midst of our comprehensive event listings, which begin on page 74.

It's a great time to make and do and see in Cleveland. We look forward to seeing you.

Michael Gill Editor / Publisher

## AKRON ART MUSEUM EXPLORES WORKS OF AFRICOBRA CO-FOUNDER JEFF DONALDSON AND MORE by Akron Art Museum Staff



Allison Zuckerman, Philosophers and Bather, 2018, 84 x 71 ½ in., acrylic and inkjet on canvas, Courtesy the artist and Kravets Wehby Gallery

#### JEFF DONALDSON: DIG

Karl and Bertl Arnstein Galleries Through January 21

Spanning the artist's entire career from his activist roots in Chicago to his influence on future generations as a professor at Howard University, Jeff Donaldson: Dig presents new scholarship and features works never before seen in public. In 1968, Donaldson, along with Wadsworth Jarrell, Jae Jarrell, Barbara Jones-Hogu and Gerald Williams, founded the African Commune of Bad Relevant Artists (AfriCOBRA). Formed in Chicago's South Side, AfriCOBRA was born in an era of social and political unrest in which the art world privileged white artists and audiences. The collective sought to create a new kind of politically engaged art that was reflective of contemporary Black culture and appealed specifically to a Black audience.

Donaldson's work across the decades is an amalgamation of energetic colors, intricate patterns and African iconography that celebrates the history of African art and the roots of Black culture. Featuring paintings, prints and mixed media works,

Dig reflects on Donaldson's deep belief in the responsibility of an artist to create work that is socially relevant and visually striking. Iconic examples of Donaldson's early work, known for its "Kool-Aid" palette, are shown alongside paintings from the 1980s, '90s and early 2000s, demonstrating the artist's lifelong commitment to the politics of representation.

Jeff Donaldson: Dig is organized by the Everson Museum of Art in Syracuse, New York, and supported by the John S. and James L. Knight Foundation, the Ohio Arts Council, the Akron Community Foundation and Katie and Mark Smucker.

#### ALLISON ZUCKERMAN: PIRATE AND MUSE

Karl and Bertl Arnstein Galleries

Through January 21

For centuries, Western art history has romanticized the muse as an instrument of male artists' pleasure and creativity. Bodies onto which male fantasies are projected, they occupy exotic settings in submissive poses. Enter Allison Zuckerman, wielding Photoshop, the internet and a paintbrush to turn those roles upside down.

Co-opting the work of artists—all male—from numerous periods for her own use, Zuckerman swoops in to rescue and empower art history's muses. No longer the seamless beauties of their original contexts, they are pieced-together Frankenstein figures that shake the ground they walk on and unsettle viewers with their exuberance and large scale.

Zuckerman's process—and the way she intends her work to be experienced—mirrors the fragmented, distracted, and image-overloaded way we interact with the world today. She coalesces multiple sources, depositing hundreds of years' worth of art history and present-day popular culture collected from the internet into a single composition.

Satire, parody, and travesty all at once—Zuckerman's paintings and sculptures are pastiches of decorative motifs, landscape passages, body parts, and background and foreground elements that denounce the power structures they reference while also paying homage to their visual lineage.

Allison Zuckerman: Pirate and Muse is organized by the Akron Art Museum with support from the John S. and James L. Knight Foundation, the Ohio Arts Council, the Akron Community Foundation and Katie and Mark Smucker.

#### **BRIAN BRESS: PICTURES BECOME YOU**

Fred and Laura Ruth Bidwell Gallery Through April 14

Brian Bress makes videos that behave like paintings. Through a complex enterprise of character development, costume design and fabrication, performance and film production, Bress provides something akin to a glimpse inside paintings. His characters—which he sometimes refers to as friends—are usually sandwiched in a shallow space between a painted backdrop and a screen in front of them, which they often slice open in an attempt to peer through or be seen. Camouflaged with their surroundings, the characters literally wear pictures in the form of canvas clothing and painted masks, alternately presenting and concealing themselves. They draw, cut, saw, arrange and pose to reveal invented worlds that form, unfurl and disappear within the window of flatscreen television monitors.

Humor and playfulness are embedded within the slow, deliberate movements of Bress' figures, which feel familiar—a combination of cartoon- and puppet-like beings. They seem approachable, yet there is no interaction with the viewer—they are hermetically sealed behind glass in repeating fifteen- to thirty-minute loops.



Craiq Lucas, Gates of Ishtar II, 1970, Acrylic and graphite on paper with metal grommets, 18 3/8 x 22 7/16 in. Collection of the Akron Art Museum, Gift of Mrs. Morton Grossman





Brian Bress, Organizing the Physical Evidence (Gradients on Gradients), 2018, high definition dual-channel video (color), two high definition monitors and players, wall mounts, framed, 49 x 39.5 x 3.25 in., TRT: 16 min., 36 sec., loop, Courtesy Philip Martin Gallery, Los Angeles

Bress unites the masks and costumes with painterly environments through his performance. The characters strive to create meaning through their actions, which transcend spoken language. Their simultaneous appeal and inaccessibility make the question of who they are and what they are trying to say that much more compelling.

Brian Bress: Pictures Become You is organized by the Akron Art Museum and supported by funding from the John S. and James L. Knight Foundation, Ohio Arts Council, and The Char and Chuck Fowler Family Foundation.

#### THE FABRICATORS

Judith Bear Isroff Gallery Through March 3

In the mid-twentieth century, abstract painters pushed back against the venerable tradition of easel painting, applying pigment to canvas sprawled directly on the floor. A generation of artists working in the late 1960s and 1970s went further, manipulating canvas or paper in ways that fabric is commonly handled: folding, scrunching or sewing. The Fabricators brings together the work of four artists who treated paper and canvas like one might treat cloth.

While best known for his canvases draped from ceilings and walls, Sam Gilliam (born 1933) is also an accomplished printmaker. For Thursday, Gilliam paired a handmade sheet of paper with another covered in marks applied with a silkscreen and stitched the two pieces together using a sewing machine. Craig Lucas (1941-2011) applied acrylic paint to the surface of paper collaged with tape, fabric and paperboard, then scraped away at the pigment. For his untitled work from 1973, Lucas folded the linen-back paper as he worked. Alan Shields (1944-2005) learned to sew while growing up on a farm in central Kansas and used fabric dye to add color to paper and canvas, embellishing the surfaces with beads and machine-stitched thread. Kenneth Showell (1939-1997) crumpled canvas into balls and showered it with tiny droplets of paint using a spray gun.

The Fabricators is organized by the Akron Art Museum with support from the John S. and James L. Knight Foundation and the Ohio Arts Council and Rory and Dedee O'Neil.

#### **AKRON ART MUSEUM**

One South High Street Akron, Ohio 44308 akronartmuseum.org 330.376.9185

#### PLANES, TRAINS & AUTOMOBILES | THROUGH JULY 19

MARY S. AND DAVID C. CORBIN FOUNDATION GALLERY

**JEFF DONALDSON: DIG |** THROUGH JANUARY 21 KARL AND BERTL ARNSTEIN GALLERIES

**ALLISON ZUCKERMAN: PIRATE AND MUSE |** THROUGH JANUARY 21 KARL AND BERTL ARNSTEIN GALLERIES

BRIAN BRESS: PICTURES BECOME YOU | THROUGH APRIL 14 FRED AND LAURA RUTH BIDWELL GALLERY

THE FABRICATORS | THROUGH MARCH 3 JUDITH BEAR ISROFF GALLERY

## HARRIS STANTON'S NEW DIRECTIONS IN AKRON, PLUS PAPER AND INK: NEW WORKS BY YUJI HIRATSUKA AND HUI-CHU YING IN CLEVELAND by Ivana Medukic







LEFT: Time Changed, intaglio print by Yuji Hiratsuka; CENTER: Current Streaming #1, joint compound, paper collage on wood, by Joe Karlovac; ABOVE: Prayer Series Red, monoprint by Hui-Chu Ying.

HARRIS STANTON Gallery Akron and Harris Stanton Gallery Cleveland open the 2019 calendar year with two exciting exhibitions. The HSG Akron location will host our annual New Directions exhibition, which opens on January 10. Paper & Ink: new works by Yuji Hiratsuka and Hui-Chu Ying, opens on February 7 at the HSG Cleveland location.

New Directions, an exhibition dedicated to highlighting emerging young talent, has become a favorite exhibition of HSG viewers! This year's show will feature exciting work and fresh perspectives by artists Stephanie Spyker, Joe Karlovac and Austin Turner.

#### HARRIS STANTON GALLERY

2301 W Market Street Akron, Ohio 44313 330.867.7600

#### HARRIS STANTON GALLERY CLEVELAND

1370 West 9th Street Cleveland, Ohio 44113 harrisstantongallery.com

University of Akron graduate Stephanie Spyker's Polaroid montages emphasize location and investigate how a specific location can tell a visual story. Spyker manipulates photographs and uses a Polaroid printer to piece together hundreds of small images to create one cohesive landscape. Joe Karlovac's paintings embrace dense physical surfaces and smooth graphic imagery. Karlovac, a Kent State University graduate, builds his surface by using common studio materials such as wood, fabric, foam, tape and plastic resulting in a canvas where sculptural forms emerge. Cleveland Institute of Art graduate Austin Turner uses a 3D modeling program to create scrambled renderings of a virtual place. Turner then paints exaggerated landscapes containing flat planes, perspective lines and figures in an attempt to explore our understanding of place and to help the viewer build a narrative about community, architecture and the lull of office space.

Paper and Ink: new works by Yuji
Hiratsuka and Hui-Chu Ying will feature
works by two contemporary printmakers.
Yuji Hiratsuka's work combines eastern

influences and western sensibilities. Hiratsuka uses the intaglio printmaking process and the French technique of "Chine collé" to create prints that explore the complex relationship of paper, ink and etched plates. Hiratsuka's playful use of simple realistic imagery combined with metaphorical elements fill the viewer with a sense of the whimsical and ironic nature that relates to contemporary life.

Hui-Chu Ying's prints combine techniques and materials from contemporary Western-based culture with traditions from Asian art. Her work blends printmaking with painting, drawing, sewing, etching, screen printing and collage. Her silkscreens include text from several religious books including the Koran, Torah, Bible and Buddhist sutras. Layering is an important characteristic of Ying's work. The delicate balance and intentional layering of color, pattern and language create works of opposing elements and perfect harmony.

## BITS & PIECES: EMILY DAVIS GALLERY PRESENTS THE ILLUSTRATION OF RED NOSE STUDIO by Emily Davis Gallery Staff



Red Nose Studio, Illustration from Time Pieces, 2018

THE EMILY DAVIS GALLERY presents the artwork of award-winning animator Chris Sickels, the creative force behind Red Nose Studio, as part of this year's Myers Forum Residency. His work is a unique blend of sculpture, painting, collage, model-building, photography, and traditional illustration to tell stories. Bits and Pieces gives an in-depth view of Sickels' process, from conception to completion.

His corporate and institutional clients

include Microsoft, *The New Yorker, Wall Street Journal*, MTA Arts & Design, and AARP. He has also provided illustration for several children's books including *The Secret Subway*, by Shana Corey.

Sickels has been celebrated as a New York Times "Best Illustrated" artist. The Society of Illustrators has awarded Sickels with three gold medals and one silver medal for both his still and animated 3D illustration work. His stop-motion films

have been screened at the Los Angeles International Short Film Festival and the Montreal Stop-Motion Film Festival.

Bits and Pieces highlights Sickles' body of work with objects used as 3D models, sketches, illustrations, and animations. A portion of the exhibition is focused on his creation Time Pieces, described on rednosestudio.com as a work "about wanderlust, friendship and realizing who is with you for the long haul."

#### **EMILY DAVIS GALLERY**

Myers School of Art Akron University 150 East Exchange Street Akron, Ohio 44325 330.972.6030 uakron.edu/art/ BITS & PIECES: THE ILLUSTRATION OF RED NOSE STUDIO | DECEMBER 13-FEBRUARY 1

**HOLIDAY SHOP |** NOVEMBER 29-NOVEMBER 30

83RD ANNUAL JURIED STUDENT EXHIBITION | FEBRUARY 12-MARCH 1

#### A SENSE OF MYSTERY AT BAYARTS by Jessica Stockdale



**OPENING** January 11 at BAYarts are two exhibitions influenced by religious and emotional identities that present the viewer with a sense of mystery open to personal interpretation.

ABOVE: Union by Jo Ann Giovanetti-Rencz. LEFT: Flood of Memories by Justin Brennan

Justin Brennan's *Ego* is a new collection of fragmented, abstract portraits that seek to examine the character and mental dispositions of people. The artist notes that these include self-portraits as well as "people I know and figures from my imagination." They are all depicted using oil paint, spray paint and oil stick. Rather than give away too many details, Brennan says he wants people to "walk away emotionally affected rather than knowing anything concrete about the pieces." He goes on to state, "I do not want to give the viewer too much information. I leave most of the concept as something for the viewer to conceive (in their mind)."

Jo Ann Giovanetti-Rencz brings Biblical history to life with symbolism and color

in her latest body of work, Faithlegs Art and History Re-examined. She hopes that people will use the work titles as a means of "putting together a puzzle" in order to see which Biblical stories are represented. "I have seen viewers trying to recognize images in the art; it helps them to relate and enter into the piece." Noting most references are from the Old Testament, the artist cites "action and detail" as the reason for that focus. "Although I am an abstract painter, that's where the fun comes into the creative process, by letting the work speak for itself and getting out of the way. It's like God's hand is on top of mine, guiding the painting."

Ego will be in the Sullivan Family Gallery; Faithlegs Art and History Re-examined will be in the Dianne Boldman Education Gallery. Opening receptions: 7:00 to 9:00pm Friday, January 11. On display until February 2.

#### **BAYARTS**

28795 Lake Road Bay Village, Ohio 44140 bayarts.net 440.871.6543

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## OPPORTUNITIES NOW FOR ARTISTS IN 2019 AT VALLEY ART CENTER by Valley Art Center Staff





ABOVE AND RIGHT: Scenes from 2018 Art By The Falls

ARE YOU an Art by the Falls artist? Valley Art Center gears up for season 36!

The call to entry is open for submissions to Valley Art Center's 2019 Art by the Falls, an outdoor fine arts and contemporary crafts festival that the center has been bringing to the community every June for over three decades. Every year the event draws thousands of patrons to the banks of the Chagrin River in historic Chagrin Falls. This year, the festival is scheduled for June 8 and 9. The show is open to the public on Saturday from 10:00am to 7:00pm and Sunday from 10:00am to 5:00pm. The show features approximately 120 painters, potters, fiber artists and other fine craftspeople. Categories include Textiles, Glass/Enamel, Photography/Prints, Wood/Metal/Sculpture, Jewelry, Painting/ Drawing, Ceramics, Other/Mixed Media. Awards are given every year for Best of Show; First, Second and Third Place in 2D

and 3D; and Honorable Mentions.

Submissions are accepted at valley-artcenter.org/abf-cte. The deadline for entries is Friday, February 22, at 4:00pm. The non-refundable entry fee is \$40. Artists who entered the competition will receive notice of jury results on March 1. Following acceptance to Art by the Falls, booth fees are due by March 23. Fees range from \$250 for a 10' x 10' tent to \$450 for a 10' x 20'. Become a Valley Art Center member to receive a discount on the booth fee. Individual membership is \$35. Application to Art by the Falls constitutes a commitment to show for the duration of the festival, rain or shine.

Go to valleyartcenter.org/abf for more information about Valley Art Center's Art by the Falls.

#### **IDENTITY: PLACES**

In 2019, Valley Art Center continues

its three-year series of exhibits exploring concepts of identity through three different themes: People, Places and Things. The second exhibit focuses on "places." Artists are encouraged to explore the concept of identity as it pertains to place as a unique location or as a location with strong meaning for the artist. Artists may interpret the concept of identity in their own terms and may approach this call through any media and style. For more information, visit valleyartcenter.org/identity-places-cte.

#### OBSERVATION/CONSERVATION

The natural world provides a constant source of inspiration. In early spring 2019, Valley Art Center invites artists to observe the beauty of nature and explore ways to conserve it. All mediums and styles are eligible. Artists are encouraged to visit valleyartcenter.org for more information.

#### **VALLEY ART CENTER**

155 Bell Street Chagrin Falls, Ohio 44022 valleyartcenter.org 440.247.7507 OBSERVATION/CONSERVATION CALL TO ENTRY OPENS | DECEMBER 21
EARLY BIRD ART & CRAFT SHOW CALL TO ENTRY OPENS | JANUARY 2
IDENTITY: PLACES CALL TO ENTRY CLOSES | JANUARY 4
ART BY THE FALLS CALL TO ENTRY CLOSES | FEBRUARY 22
ART BY THE FALLS JURY RESULTS | MARCH 1
OBSERVATION/CONSERVATION CALL TO ENTRY CLOSES | MARCH 8
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Ruddy Roye, "Cotton Field," 2014 (digital color print)



## HEIGHTS ARTS: HOLIDAY STORE, VIEW-POINTS, AND SIDEWAYS THINKING by G. M. Donley, Heights Arts Exhibition Committee

THE 17TH ANNUAL Heights Arts Holiday Store runs through December 30 with about 100 visual artists working in a variety of media, plus works by musicians and poets. Support the longtime artists and welcome the new talents by shopping at the Holiday Store.

The year 2019 kicks off with the new exhibition *VIEW-points*, curated by Helen Liggett and Sharon Grossman of the Heights Arts exhibition subcommittee and running Friday, January 18 to Sunday, March 3. From the curators: "Moving outward from the assumption that mapping is patterned precision, we explore mapping as an activity in which the limitations of representation meet the potential for expression. This terrain blurs the categories between art and science, diagrams and cartoons, play and politics.

#### **HEIGHTS ARTS**

2175 Lee Road Cleveland Heights, Ohio 44118 heightsarts.org 216.371.3457 The artists and viewers participating in VIEW-points explore, provoke and reflect on mapping as orientation rather than destination." Participating artists are G. M. Donley, Michael Loderstedt, Cat Marsh, Wendy Partridge, Sai Sinbondit, and Rebekah Wilhelm. The unique Heights Arts Ekphrastacy event, during which artists speak briefly about their work and local poets read works inspired by the art in the exhibition, is Thursday, February 14.

The first spotlight show of the year, Friday, February 1 through Sunday, March 17, features drawings by 1991 Cleveland Institute of Art graduate Todd Hoak. Hoak's drawing assemblages are created from other drawings cut apart and reorganized to create a "Frankenstein Cubist" view. He draws with graphite on paper and a scroll saw blade on patinated wood panels.

Artist Julianne Edberg is our guest curator for the exhibition *Sideways Thinking*, Friday, March 8 through Sunday, April 21. (Ekphrastacy on Thursday, April 4.) Juli describes her concept: "When we play, we let loose the inspired part of our mind to think sideways instead of logically. Ideas





ABOVE LEFT: Crane Park, River, black and white photo by Michael Loderstedt; TOP RIGHT: Pond Brook 1, pressure print by Wendy Partridge; BOTTOM RIGHT: The Heights Arts Holiday Store offers ceramics and a broad range of gifts.

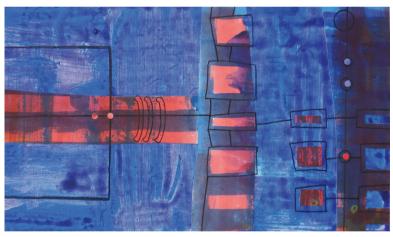
flow more freely. Questions may be raised. Is this an alternate, more fantastic world we are looking at? It is definitely a more fun, more magical place—perhaps less polished, less formal. A childlike openness sparks a connection between hitherto unconnected frames of reference. Creating in this state of mind calms the nerves and provides new perspectives. The artists in this exhibition—Leslye Discont Arian, Catherine Butler, Julianne Edberg, Laurie Garrett, Jenny Mendes, and Melissa O'Grady—take us to alternate, more fantastic worlds. Q: How did you think of that? A: I was just messing around."

More information at 216.371.3457 or heightsarts@heightsarts.org, or stop by the gallery at 2175 Lee Road in Cleveland Heights.

## UPCOMING AT JUDSON: OMAITZ, TOUSLEY, AND PETERS by Kristina Kuprevicius







TOP LEFT: New Series 3, gouache on watercolor by Jenniffer Omaitz. TOP RIGHT: A. D. Peters, Equinox. LEFT: Trouble Report (Detail), 2018, Mixed media, by Mindy Tousley, Courtesy of Harris Stanton Gallery

#### JENNIFFER OMAITZ: DRAWINGS: 2013-2017

On view through December 30

Jenniffer Omaitz is a Cleveland native and enjoys exploring the physical and psychological effect of space. Her work engages the viewer with a unique color palette and a visible depth of field.

#### HOWSON GALLERY DR. GEORGE A. STREETER GALLERY

Judson Park 1801 Chestnut Hills Drive Cleveland Heights, Ohio 44106 216.791.2885

#### MINDY TOUSLEY: TWIST AGAIN

January 4 -February 24

Reception 4:30-6pm Friday, January 4

Mindy Tousley's works are based loosely on things found in nature as well as man-made oddities. This ambiguous work aims to tickle viewers' memories, while leaving them with free interpretation. In doing so, the exploration of art, life, the role of the viewer, and the artist's control on interpretation are explored.

#### A. D. PETERS: ECO-CONSCIOUSNESS

Howson Gallery at Judson Park March 2–April 28

Reception 4:30pm-6pm Friday, March 2

A. D. Peters is an artist who has been working in a mode where medium and content are strangely interlinked—antithetical and correlated at the same time. Peters' concerns for the natural world and his fascination with post-industrial materials play off one-another in a picturesque, poetic, and intellectually intriguing conversation.

## RECENT ACQUISITIONS TO ARTNEO'S PERMANENT COLLECTION by Christopher L. Richards

THROUGH generous gifts, ARTneo continues to build its collection of the significant art created by Northeast Ohio artists. ARTneo's permanent collection has become an important resource for those interested in regional art. The exhibition features works by Richard Andres, Tom Balbo, Ruth Bercaw, Timothy Callaghan, Eileen Dorsey, Andy Dreamingwolf, Mary Lou Ferbert, Derek Hess, Andrea Joki, Douglas Lucak, Ken Nevadomi, Jenniffer Omaitz, Samuel Popkins, Penny

Rakoff, P. J. Rogers, August Satra, Audra Skuodas, John Sokol, Kenneth Wood, Sandor Vago, and many more. The exhibition will be augmented in January by selections from our permanent collection that will be on display



Ruth Bercaw (1933-), Beyond Horsehead, 2004, Oil, Gift of the artist

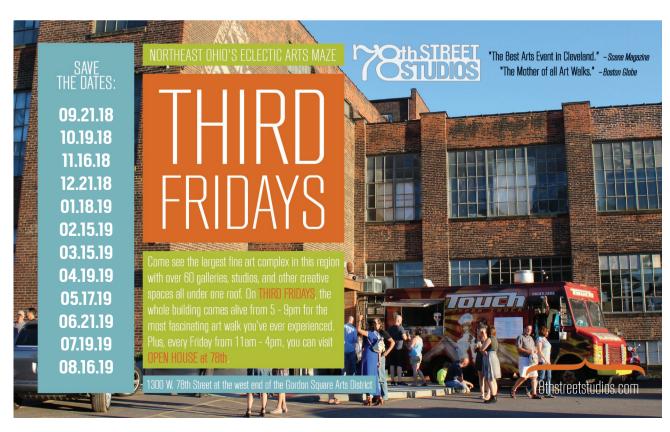


August Satra (1877-1909), Girl with Sunflowers, c. 1906, Charcoal and watercolor, Gift of Linda Spaeth

#### **ARTNEO**

1305 West 80th Street, Suite 016 Cleveland, Ohio 44102 artneo.org 216.227.9507 RECENT ACQUISITIONS | NOVEMBER 16-FEBRUARY 15
SELECTIONS FROM THE PERMANENT COLLECTION | JANUARY 18-FEBRUARY 15

in the ramp level of 78th Street Studios.



#### SEASCAPES, CITYSCAPES, AND THE GIFT OF ART by Gallery+ Staff





LEFT: Standing Tall by Zackary Hoon, B&W infrared photograph. RIGHT: Looking into Eternity by Eva Volf, Oil on canvas

**BEGINNING** with the October 19 Third Friday, Gallery+ welcomed past guest-artist Eva Volf as our newest regular artist. Volf's fantastic seascapes immerse the viewer in the primal waters of the sea. Inspired by the majesty of the oceans and beaches of the world, she channels the emotions of tranquility and fulfillment to the viewer through oil on canvas. Conceptualized at the source, each seascape is sketched at the beach to capture the vision before completion in the studio. She believes the ocean contains the wisdom of life in its intricate foam patterns and secretive depths. Its infinitely changing character is a useful metaphor to keep life in perspective. Her work elevates the spirit of all who view these paintings.

After getting your fill of the sea, switch to the city. Gallery+ owner/artist Zackary Hoon has been focusing on infrared

cityscapes for the past several years. In addition to his popular Cleveland series, Hoon has been adding scenes from around the world. We will be displaying some of his recent Midtown Manhattan images through the end of the year. After that, look for images from Ft. Lauderdale, San Diego, San Francisco, and Scandinavia (Iceland, Denmark, and Sweden). Usually presented in black and white, the two most recognizable aspects of infrared photography are green leaves appearing white and blue skies appearing black. Therefore, most infrared photos are landscapes. To push these boundaries, Hoon has been experimenting by including people and structures in his photos. His photographs can appear timeless and exhibit a dreamlike quality. By embracing these unusual aspects of infrared photography instead of diminishing them, he creates images

that are unique and memorable.

In addition to Volf and Hoon's work, Gallery+ will continue to showcase the vibrant, watercolor cityscapes of Ted Lawson, the impressionistic paintings of Samuel Francazio, the abstract symbolism of Grant Cleveland, the amazing and thought-provoking sculpture of Leslie

Edwards Humez, and work from our quarterly People's Choice Artist (chosen by popular vote).

It's long been known that original artwork makes the most thoughtful and meaningful gifts. The holidays are right around the corner, and with seven artists' work to choose from (and that of over a dozen past guest artists), you're sure to find that perfect gift for yourself or someone you love. And to make your holiday purchasing experience as easy and enjoyable as possible, Gallery+ will be open again on some special days this year. Look for us to be open on Black Friday, November 23, and during Cleveland Bazaar Holiday! on Saturday, December 8, and Sunday, December 9.

Then, on Third Friday, January 18, be sure to stop in and cast your vote for the next People's Choice Artist.

#### **GALLERY+**

1305 West 80th Street, Suite 109 Cleveland, Ohio 44102 440.503.3450 gallery-plus.com facebook: GalleryPlus hours: Third Fridays 5-9pm and by appointment

#### **BLACK FRIDAY | NOVEMBER 23**

Check our website or Facebook page for times

#### CLEVELAND BAZAAR HOLIDAY! | 10AM-9PM SATURDAY, DECEMBER 8 & 10AM-6PM SUNDAY, DECEMBER 9 201901 ARTIST SHOWDOWN I JANUARY 4-18

Entries due: January 4. Online voting begins: January 11. In-person voting: January 18. Voting ends 9pm January 18.

## JESSICA PINSKY'S *DISSECTION*, SOLO EXHIBITION AT HEDGE GALLERY by Hilary Gent



Jessica Pinsky, Dissection Series no. 7, 12" x 12", woven cotton dipped in resin.

HEDGE GALLERY is thrilled to open a solo exhibition of Jessica Pinsky's most recent textile-based work, which will be designed to fill the entire perimeter of the gallery through the 2018 holiday season. Pinsky has created approximately 120 small-scale weavings, approximately 12" x 12" each, in rich hues of blush, orange, red and purple, which reference colors in the human body.

Jessica's work has always correlated with the body; she uses natural fibers in all of her works because the materials resemble a connection to human skin and tissue. She sees the tactility of textiles relating to human experience and memory.

In this new body of work Pinsky is searching for discoveries. She describes her process with specific goals and strict parameters in mind: "Once the yarns have been woven, pulled, tightened and distorted I'll paint each weaving with dye and then dip each weaving in resin. This is like embalming for me; the natural fiber has such a direct relationship to life. I want these weavings to be beautiful and frightening at the same time."

Watching Jessica work is like being in a laboratory with an ingenious scientist. She creates multifaceted layers in her processes that usually involve dissecting her weavings, and in this case sealing those dissections in resin, so the viewer gets an inside look into the complexities of textile creation.

Dissection opens on Friday,
November 16, from 5:00 to 9:00pm, and is
on view through December 28. ■

#### **HEDGE GALLERY**

1300 West 78th Street, Suite 200 Cleveland, Ohio 44102 hedgeartgallery.com Facebook: HEDGE Gallery 216.650.4201 DISSECTION: JESSICA PINSKY SOLO EXHIBITION | NOVEMBER 16-DECEMBER 28 MEGHANN HENNEN: NEW WORKS | JANUARY 18-FEBRUARY 22





In Her Image: **Photographs by Rania Matar** 

Now through January 13, 2019

**CMA at Transformer Station** 



f 🗹 🖸 ClevelandArt.org



#### DAWN TEKLER STUDIO

Located in the the largest fine arts complex in NE Ohio, featuring encaustics, jewelry, photography, and fine art prints Open Third Fridays from 5pm to 9pm or by appointment 1305 West 78th Street, Ste. 113 / Cleveland, Ohio 44102 dawntekler.com / dawn.tekler@gmail.com / 216.906.2501

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#### THE PEOPLE'S ART SHOW, PLUS PAOLO PELOSINI AND ANTHONY MASTROMATTEO, IN THE GALLERIES AT CSU by Robert Thurmer

THE GALLERIES AT CSU, located at 1307 Euclid Avenue on Playhouse Square, are pleased to bring back the People's Art Show this fall for the twenty-third time. The People's Art Show is a Cleveland tradition reaching back into the early '80s, celebrating freedom of expression, creativity, diversity and imagination. The exhibition is free and open to all—no

#### THE GALLERIES AT CLEVELAND STATE UNIVERSITY

1307 Euclid Avenue Cleveland, Ohio 44115 216.687.2103 csuohio.edu/artgallery

judge, no jury, no taste police! Over 500 works of art by more than 300 artists are on display. Most works are for sale. The exhibition runs through December 7.

On January 18, two exhibitions open with a reception from 5:00 to 8:00pm to kick off the new year. In the North and Center Galleries, New York-based Italian sculptor Paolo Pelosini astounds audiences with his sublime and stirring exhibition Angels and Daemons, while in the South Gallery Akron-based Ohio artist Anthony Mastromatteo, amazes viewers with his exhibition titled *Incurably* Atomic—a series of meditations on the often-overlooked beauty of the very small. Mastromatteo presents realistically rendered one-inch paintings of



Extra Strength, 1" X 1" painting by Anthony Mastromatteo

actual-size mundane items transformed into visual gems and objects for serious and profound philosoph-

ical contemplation. The exhibition runs through February 23.

Viewing hours are Tuesday to Thursday, noon to 5:00pm; Friday and Saturday, noon to 7:00pm. Closed Sunday, Monday and university holidays.

Call us at 216.687.2103 or email us: Galleries@csuohio.edu **■** 







## An Unconventional Art Gallery

The Cleveland Convention Art Gallery Opens at the Huntington Convention Center of Cleveland.

#### **About the Gallery**

"A Conversation with Metal and Canvas" - an exhibition of sculpture by David Deming and paintings by Samuel Roth. The found object sculptures and the elegant color field paintings speak to the Cleveland transformation from industrial beginnings to a culture rich in diversity and beauty.

#### **Public Viewing:**

Monday - Friday, 8:00 am - 5:00 pm

#### **To Learn More Contact:**

djohnson@clevelandconventions.com

Cleveland Convention Art Gallery

#### SHOP LOCAL AT THE SCREW FACTORY by Melissa Hale

JOIN THE SCREW FACTORY Artists and local guest artists this holiday season for two days of exploring, shopping, and holiday cheer.

Resident artists will open their studios so that you can tour, learn, and purchase their goods. In addition, we'll have over sixty guest artists who will fill the Lake Erie Room and Templar Room. You'll be able to find pottery, photography, leatherwork, perfumes, paintings, jewelry, sweet treats, coffee, and much more. As always, the Templar Motor Company will be open and on display for all the car enthusiasts. The Screw Factory is located in the historic Birdtown district of Lakewood.



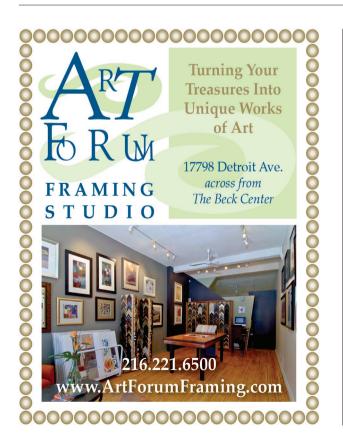
Ceramics by Lauren HB are among the many sensational gift ideas available from artists at the Screw Factory Holiday Market.

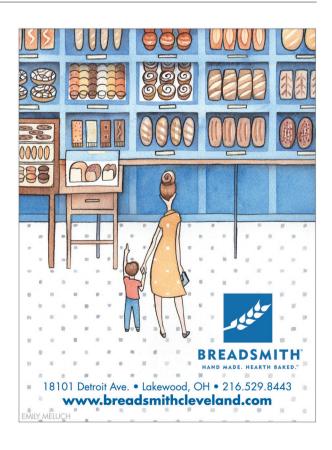
#### **SCREW FACTORY**

13000 Athens Avenue Lakewood, Ohio 44107 Screwfactoryartists.org

#### HOLIDAY MARKET AT THE SCREW FACTORY | 6-10PM DECEMBER 14 & 10AM-6PM DECEMBER 15

Parking free. Admission free.





William Sommer (1867-1949)

Adam and Eve, c. 1915

#### Seeking works of the Cleveland School

GALLERY 13010 Larchmere Blvd Cleveland, OH 44120

11 AM - 5 PM Wed through Sat Or by appointment CONTACT (216) 721 6945 info@wolfsgallery.com

WOLFS www.wolfsgallery.com



# Mass Pearl (American 1917, 2003) Cleveland Scane (detail) c, 197(s, Watercolor on pager 29 ½ x 35 ½. Private Collection

#### The Hoover Foundation Canton Visit RESERVE



## Art of the Cleveland

### Art of the Cleveland School and Beyond

ON VIEW 11.21.18 - 3.3.19

OPENING RECEPTION FRIDAY 12.7 6-8PM

Explore the renowned past and rich future of the "Cleveland School" of artists. In the 1920s, Cleveland's position as the center for American watercolor painting and its strong connection with commercial and fine art ceramics defined the artists of Northeast Ohio who have achieved an enviable, international reputation. Then and now, artists steeped in the Cleveland School movement are masters of their media. Come discover their diversity in this original, new exhibition. *Presented in collaboration with ARTneo.* 

Canton Museum of Art

#### Also on View ...

The Matrix Series: Glass Art of Brent Kee Young

**Eclectic Threads: Marty Young** 

www.cantonart.org | 330.453.7666

#### ART AT THE SCHOOL HOUSE EXTRAVAGANZART! By Herb Ascherman



ART AT THE SCHOOL HOUSE invites shoppers and browsers to an exhibit featuring works by artists in a variety of media: Holiday ExtravaganzArt! Opens November 30 and continues

Artists include: Ascherman, Carlson, Hauserman, Leslie, Palsa, Pulikkal, Sargent, Tekler, Wilkins, Wolf, and more.

through December 31.

#### ART AT THE SCHOOL HOUSE

2026 Murray Hill Road Cleveland, Ohio 44106 artattheschoolhouse.com

#### **GALLERY HOURS:**

THURSDAY 4:30-7PM | FRIDAY 4:30-7:30PM | SATURDAY 1-7:30PM | SUNDAY 1-4:30PM

HOLIDAY EXTRAVAGANZART! | NOVEMBER 30-DECEMBER 31







Monument Valley

lichael Weil, 2017

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36th Annual

ART BY
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Fine Art & Contemporary Craft Festival

Riverside Park in Chagrin Falls, Ohio

Saturday and Sunday, June 8-9, 2019

Call to entry closes February 21

valleyartcenter.org/abf-cte



Tricia Kaman studio/Gallery

2026 Murray Hill Rd. #202 | Cleveland, OH | 216-559-6478 triciakaman.com

## DAWN TEKLER'S MENTAL STRUCTURES AT THE MASSILLON MUSEUM by Lauren Hansgen



Morning, wax encaustic painting by Dawn Tekler, courtesy of the artist.

DAWN TEKLER paints scenes from along the coastline of Northeast Ohio, showcasing both its natural beauty and the raw workings of the steel industry that collectively tell the story of the region. Though Tekler is inspired by these places, her paintings are not realist—she is not depicting any given place exactly. Better dubbed "urban impressionism," she is portraying color and light, the sensations she experiences amongst the landscape translated onto a painting's surface.

Tekler's medium is encaustic painting—pigment and wax mixed together and shaped directly onto board. The ease

#### **MASSILLON MUSEUM**

121 Lincoln Way East Massillon, Ohio 44646 massillonmuseum.org 330.833.4061 with which the wax can be shaped, then heated again and reshaped is the marvel of the medium, but at times its challenge. The moment of the wax being shaped just so is a fleeting one. A challenge like this is good for what Tekler describes as her "Type A minus personality" (often ambitious and focused...but not all the time). Some years ago, she was searching for an alternative method for photography, her first practice. She discovered encaustic painting and set out to teach herself how to do it. Along the way, Tekler has often broken away from the "right" technique in favor of doing what feels right for her. She mixes pigments directly on her putty knife, which she uses to paint. Ignoring the way she was taught is another good exercise for her "Type A-" self. Currently, Tekler is working out a new method to "draw" onto her paintings: "I've read how you're supposed to do it, but I know I can come up with a better way."

Tekler is not only showing us the landscape from a perspective we do not usually have, but she is also sharing with us a private moment. She captures the views that inspire her paintings while on her paddle board—the sunrise or sunset from the gently lapping waters of Lake Erie or the sharp, soaring angles of iron bridges span-

ning the Cuyahoga River as she paddles underneath them. Tekler has been paddle boarding for two years and frequently gets up in the early morning hours to catch the sunrise. When I remark that she would never catch me out on the lake at 5:00am she smiles, "I get up early so you don't have to." While these hours are when Tekler sources material for compositions in pigment and wax, they are also time for her to meditate, to enjoy a solitary excursion out into nature and to contemplate whatever thoughts and emotions are currently occupying her mind. Through her paintings, Tekler recalls these moments and lets us imagine feeling that same sense of tranquility.

Mental Structures runs from January 5 through February 24 at the Massillon Museum's Studio M. Opening reception from 7 to 9 pm, Saturday, January 12.

#### WINTER WONDERMENT! by Kim Baxter







FROM THE HOLIDAYS, to Valentine's Day and beyond...Flux Metal Arts celebrates the seasons! Starting Black Friday, we invite you to explore our Holiday Shoppe filled with fresh, fun and unique gifts; featuring handcrafted jewelry and metalwork made by talented students and established local artists. Perfect for the holidays or every day, each wonderful creation resonates with the inspired touch of the artist's hand.

Do you need an extra reason to visit? Explore a variety of fun creative spaces and art galleries during the second annual Lake County Art Hop, December 7 through 16. Visit our website for more info, and find where you can grab a passport to join in the holiday shopping fun!

Would you rather create your own gifts? Join us for a December class to make a bold chainmail bracelet, custom earrings,

or your own personalized holiday ornament! Need to make more gifts, and need a secret workshop? Join us in our studio and get full access to tools and equipment you need to complete those special gifts.

New year, new YOU! Warm things up this cold winter, and join us in a class. Along with our popular Introduction to Jewelry and Metalsmithing class, explore a variety of techniques including precious metal clay, enameling, soldering, etching and more. From a half-day to a full-weekend, enjoy an amazing range of technique and project-based classes tailored to fit your interests.

This winter we kick off our 2019 visiting artist program by welcoming BGSU Distinguished Professor Tom Muir on February 23 and 24 for his workshop "Hinges and Joints: Standard, Invisible and Universal." Learn about and make

three types of hinges perfect for the jeweler and metalsmith: an integral hinge (aka invisible or hidden hinge), a standard three- to five-knuckle hinge and a universal joint hinge.

Nationally recognized Seattle artist Andy Cooperman joins us in the studio from March 29 to 31 for his workshop "Creative Surface Development." We will explore all sorts of surfaces—rolled, hammered, torched and layered—using everything from burs to corn husks and ingot molds. The goal is to develop a vocabulary of textures that can be replicated. We will even build a brooch or small object from samples discovered in class.

Whether browsing our gallery for unique handmade jewelry or making your own, you can be wondrously creative at Flux Metal Arts, Visit fluxmetalarts.com for a complete list of classes and events.

#### **FLUX METAL ARTS**

8827 Mentor Avenue, Suite A Mentor, Ohio 44060 fluxmetalarts.com 440,205,1770

**HOLIDAY SHOPPE** | NOVEMBER 23-DECEMBER 24

LAKE COUNTY ART HOP | DECEMBER 7-16

HINGES & JOINTS: STANDARD, INVISIBLE & UNIVERSAL WITH VISITING ARTIST TOM MUIR FEBRUARY 23-24

CREATIVE SURFACE DEVELOPMENT WITH VISITING ARTIST ANDY COOPERMAN | MARCH 29-31

#### WINTER WORKSHOPS CULTIVATE CREATIVITY by Jacqueline Bon







Learn to set type and edition your own greeting cards in the Letterpress Basics workshop with Wendy Partridge.

DON'T LET YOUR IMAGINATION hibernate this winter. Workshops provide an opportunity to explore creative techniques under the instruction of experienced artists and educators. Workshops fuel inspiration and build new skills in a short amount of time, providing students with the knowledge to walk away and do it themselves.

Within the course of a weekend or sometimes part of a day, our workshops immerse students in creative techniques and craft traditions. Throughout the months of January, February and March, the Morgan is offering ten workshops in papermaking, printmaking, book arts, bookbinding and mixed techniques that are open to all skill levels from beginners to professionals.

Our winter workshop season includes two papermaking classes. Learn production techniques from the Morgan's founder and artistic director, Tom Balbo. Students will create their own multicolored papers with unique patterns and gradients. Cleveland-based artist and educator, Anna Tararova will also be teaching a two-day workshop

dedicated to papermaking fundamentals. In her workshop, students will learn every step of the papermaking process as well as how to paint with layers of finely beaten cotton pulp.

There is something truly special about receiving a handmade card. You can learn the basics of handset lead and wood type to create an edition of hand printed, letterpress cards just in time for Valentine's Day. Join letterpress printer, book artist, and paintings conservator, Wendy Partridge in mastering the mechanics of printing on the Morgan's incredible, flexible Vandercook presses.

This season, we're also hosting three book arts and binding workshops. Join paper conservator, Jamye Jamison for a short workshop for archivists, librarians, and anyone interested in learning how to care for their family documents, print collections, or other ephemera. Under the instruction of Kyle Clark, you can learn how to construct a historic Ethiopian binding from the 5th-7th centuries. In our third bookbinding workshop of the season, Cris Clair Takacs will be teaching the history behind dissolving and revolving

illustrations and how to create them through a series of pull-tabs and ribbons.

This March, we're trying something new by hosting a workshop geared for various ages (10 years old and up). Claudio Orso-Giacone makes woodblock prints, paper puppets and ceramic sculptures. In his workshop, students will learn the basics of mask making, explore new ways to utilize book arts techniques, and experiment with paper and cardboard to create their own mask out of recycled material—just in time for Mardi Gras.

In addition to this intergenerational program, we're hosting three mixed techniques classes for adults only. James Peake is an avid origami enthusiast. In his workshop titled "Pleated Paper: The Art of Folding," students will be challenged to expand their concept of paper as a three-dimensional medium. Clare Murray Adams' mixed media collage workshop incorporates a multitude of materials, diverse techniques and strong compositional skills. Students will use found materials and other media such as watercolor. acrylic, colored pencil and fiber.

Ellen Sheffield's workshop marks the



end of our winter season. She was a 2018 Resident Artist who used our studios to create a new artist book. Her class is geared to visual artists who want to begin an image-text practice, or artist-writers who want to deepen their engagement with the use of language in their work. It will utilize several writing exercises and explore various processes for getting text onto the pages of folded book structures.

#### CALL FOR ART: MORGAN MARKET

Calling artists, makers, craftspeople! It's not too late to sell your wares in our second holiday bazaar. There are no restrictions on what you can exhibit and sell: 2D, 3D, prints, books, glass, ceramics, photography, jewelry, textiles—all handmade goods are welcome. Our gallery is large and there is no limit on how much work you can bring; we will do our best to exhibit everything.

Members can drop off their art and handmade goods November 6 through 11, 13 through 17, 20 and 21 from 10:00 am to 4:00 pm. Participants may choose to keep their work up for the whole duration of the sale or pick it up any time before then. All purchased items will leave the gallery once they are sold.

Anybody who wants to vend in our Morgan Market can become a member over the phone, in person and on our website: morganconservatory.org.

#### THE MORGAN ART OF PAPERMAKING CONSERVATORY & EDUCATIONAL FOUNDATION

1754 East 47th Street Cleveland, Ohio 44103 morganconservatory.org 216.361.9255

#### MORGAN MARKET, HOLIDAY BAZAAR | DECEMBER 1-22

OPENING WEEKEND CELEBRATION 6-9PM DECEMBER 1 & 10AM-4PM DECEMBER 2 Featuring art and handmade items

#### **WINTER WORKSHOPS:**

**ARCHIVAL ENCLOSURES FOR WORKS ON PAPER |** 10AM-NOON JANUARY 12

PRODUCTION TECHNIQUES: MULTICOLOR LAYERING | 10AM-4PM JANUARY 26 & 27

PLEATED PAPER: THE ART OF FOLDING | 10AM-4PM JANUARY 26

#### LETTERPRESS FUNDAMENTALS: PRINT YOUR OWN GREETING CARDS

10AM-4PM FEBRUARY 9 & 10

"MIXED!" MEDIA COLLAGE | 10AM-4PM FEBRUARY 9 & 10

THE ETHIOPIAN CODEX | 10AM-4PM FEBRUARY 16 & 17

DISSOLVING AND REVOLVING | 10AM-4PM MARCH 2

PERSONA: WHAT'S YOUR MASK? | NOON-4PM MARCH 3

UNFOLDING NARRATIVES: WRITING FOR ARTIST'S BOOKS | 10AM-4PM MARCH 9 & 10

WESTERN PAPERMAKING AND PULP PAINTING | 10AM-4PM MARCH 9 & 10

To register for a workshop & for more details, please visit our website morganconservatory.org or call 216.361.9255

#### SILOS (PART TWO) by Laila Voss

THIS PAST YEAR, I have been privileged to assist workshops with special needs children. I helped show participants how clay can be formed; I passed out glaze cups and brushes and demonstrated different ways glaze can be applied. Interacting with these children put into sharp focus how the world, as experienced, is different for everyone. Because many of us manage to adapt our personal lens to navigate through life, we forget, and assume that everyone's view is similar. But barriers do exist. Each one (of us) lives in a unique world—silos, if

you will—and yet communication and exchange happens.

In urban planning, education, and funding circles, "silos" and "collaboration" are two popular words, often included in the same sentences, as if they were a binary pair—the first representing the problem, the negative, and the other the signifier for the solution. Dissolving or bridging silos can be well researched, systematically evolving over several years (Say Yes), or lively organic networks like Neighbor Up. Small organizations might not have overarching solutions, but they often



Silos, driving through Toledo's industrial section

freely share resources: time, space, information, skills. It is also the simple gesture that ripples far beyond the moment...like handing a child a brush.

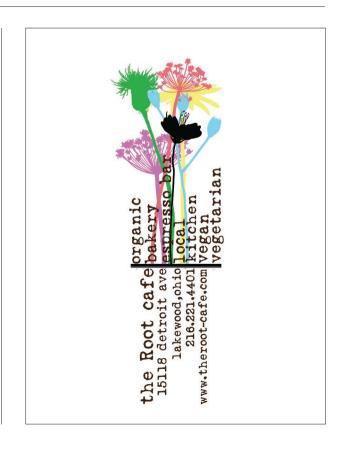
#### ART HOUSE, INC.

3119 Denison Avenue Cleveland, Ohio 44109 arthouseinc.org 216.398.8556

#### COMMUNITY CULTURE NIGHT WITH FILMMAKER TED SIKORA | 7-8:30PM FRIDAY, NOVEMBER 30

FAMILY OPEN STUDIO | 1-3PM EVERY 3RD SATURDAY FAMILY CLAY DAY | 10AM-NOON SATURDAY, NOVEMBER 24 & JANUARY 26 4TH ANNUAL ABC CHILI COOK-OFF | 1-3PM SATURDAY, MARCH 9





## REFLECTION + THE BENEFITS OF TAKING AN ART CLASS by Rachel Latina







LEFT: In Bloom Summer Art Camp students. CENTER: Adult art class in session. RIGHT: Patron views work of Aimee Lee at the closing reception of Eegut Juhguy: This and That.

AS WE FIND OURSELVES entering winter, we reflect on 2018 and the future for the OAC. Since 2016, the Orange Art Center has been re-branding, re-tooling, and renovating the look, classes, and facility itself. Very quickly, registration has increased over fifty percent and it's not difficult to figure out why.

#### BENEFITS OF TAKING AN ART CLASS

Whether you're an adult or young artist, the benefits of taking an art class are virtually immeasurable. OAC provides eighteen notable faculty including new additions: painter John A. Sargent, sculptor Jane Altshuler, potter Susan Gallagher, multi-media Jennifer Leach and painter Linda Merchant.

The OAC provides a creative outlet in a calming environment that encourages students to focus on their artwork. After renovating both the inside and outside, the center has become a hub for regional

creatives to express themselves in a pristine ceramics studio, naturally-lit painting studio, and new jewelry and metals studio.

The OAC provides a sense of belonging to our art community while welcoming new students—residents and non-residents—at all artistic skill levels. Those students have the opportunity to experience what it's like to participate in a curated gallery show with the OAC's annual student exhibitions that occur year-round. With the rebranding rollout in 2016 came a new website that allows students to register for art classes as soon as they are posted online.

#### **CUSTOMIZED ART CLASSES**

As the center expands, so do the offerings such as NEW Customized Art Classes. These classes are designed for groups of friends, family, teachers, employees or co-workers who are interested in creating artwork in a group setting. It's

a great team builder, recharges artistic expression and promotes good will while participants learn or expand upon artistic skills. Classes in painting, drawing, ceramics, glass fusing, and printmaking are available. Simply call the OAC or visit orangeartcenter.org to schedule a class for your group.

#### VIRTUAL STUDIO TOUR

The OAC is now offering a virtual tour experience where you can visit the center without leaving your house! Go to orangeartcenter.org to explore our four art studios.

#### GIFT CARDS FOR ART CLASSES

It's that time of year and the OAC will have gift cards available for purchase during the holidays. Stop in during business hours to grab one!

#### **ORANGE ART CENTER**

31500 Chagrin Boulevard Pepper Pike, Ohio 44124 orangeartcenter.org artcenter@orangecsd.org 216.831.5130 **CERAMIC STUDENT SHOW |** OCTOBER 5-DECEMBER 5

RECEPTION 5-7PM WEDNESDAY, DECEMBER 5

**WINTER REGISTRATION BEGINS | NOVEMBER 2** 

GIFT CARDS FOR ART CLASSES AVAILABLE AT OAC | NOVEMBER 5

ARTS + CRAFTS HOLIDAY SALE | DECEMBER 12

WINTER ART CLASSES BEGIN | JANUARY 22

OAC SUMMER ART CAMP RESERVATIONS BEGIN | JANUARY 28

PAINTING + DRAWING STUDENT SHOW | FEBRUARY 8-MARCH 22

RECEPTION 6-8PM FRIDAY, FEBRUARY 8

**SPRING REGISTRATION BEGINS |** FEBRUARY 25

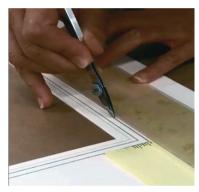
#### THE ART OF FRAMING, AT BONFOEY by Mary Crotty











AS THE BONFOEY GALLERY closes its 125th year, we think back to the origin of our company and its custom framing roots when we began creating hand-made custom frames in 1893.

Originally, Bonfoey Framing Company was located on East Ninth Street in downtown Cleveland and produced custom frames for the Rockefellers and Fords, among other notable clients. From there, we moved to East Fourth and Prospect Avenue until a fire in 1962 necessitated our move to East Seventeenth and Euclid Avenue. An art gallery was added to our

#### THE BONFOEY GALLERY

1710 Euclid Avenue Cleveland, Ohio 44115 gallery@bonfoey.com bonfoey.com 216.621.0178 facility at this location. Throughout our history, Bonfoey's has continued to focus on high quality through our custom framing and the artists' works we represent.

Our frames are built, finished, and fitted in house by talented master crafters who strive for precision and detail. Through years of experience, we have developed our techniques to ensure beautiful frames that further enhance an artwork, photograph, or object. The frames can be contemporary or traditional depending upon the style needed, and are cut and built in our 14,000-squarefoot location. Our craftsman can hand carve detailed frames which can then be stained, painted, or finished to any shade imaginable. We can restore an antique frame it to its original glory by building up chipped areas, sanding the scratches, and renewing the finish. Different gilded finishes range from 18-karat gold to white gold and aluminum leaf to gold metal leaf,

along with different base clays which can create an even more unique look.

A rare art we also offer are French lined mats. These feature a series of ink lines, gilded papers and watercolor panels that serve to accent the artwork. Every one requires a steady hand, an eye for color, and creativity. If one line is off, we have to begin again. Each mat is unique and hand crafted to the artwork it accompanies.

As a gallery, Bonfoey's promotes many contemporary artists from the region. As a framer, we continue the hand crafting of frames that complement, support, and protect these fine works. If you are interested in learning more about our process, we hope you come visit us as we endeavor to serve the Cleveland community for the next 125 years!

For more information, visit bonfoey.com or call 216.621.0178.

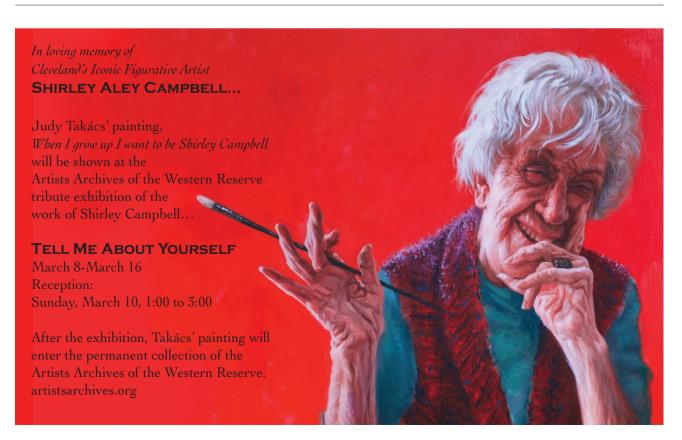


Stocker Arts Center

of Lorain County Community College

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#### **CLEVELAND PRINT ROOM** by Jeff Curtis

ONE OF THE PERKS of Cleveland Print Room membership is automatic inclusion in our annual year-end *Off The Wall Members Showcase* exhibit during the ArtCraft Building annual holiday sale. This salon-style show is always a vibrant explosion of new work by area artists priced to sell during the holidays. Works of all manner of photographic media and subject matter will be on display for purchase. This year's opening reception will take place Friday, November 30, from 5:00 to 9:00pm, and our gallery will be open all

that weekend during the holiday sale on Saturday and Sunday, December 1 and 2.

Our sixth anniversary year begins with the opening on Friday, January 11, of *Gimme Shelter*, an invitational show exploring the themes of house and home. Director Shari Wilkins says, "A house is much more than four walls and a roof. As the house is a potent symbol in contemporary society, the Print Room asked select artists to reflect and convey the full range of the human experience that the home represents by creating a piece for this

exhibition." There will be a wide range of mediums and artists involved, interpreting these ideas in new and unexpected ways.

February 22 will see the return to our gallery of the dynamic Jamaican-born, Brooklyn-based photojournalist Ruddy Roye. Roye, who captivated our youth classes this past spring, will be bringing a selection of his provocative photography for this show, and speaking about it during a gallery talk on Saturday, February 23. Do not miss it!

#### **CLEVELAND PRINT ROOM**

2550 Superior Avenue Cleveland, OH 44114 clevelandprintroom.com 216.802.9441 **OFF THE WALL MEMBERS SHOWCASE** | NOVEMBER 30-DECEMBER 15 | RECEPTION 5-8PM FRIDAY, NOVEMBER 30

#### SPECIAL GALLERY HOURS DURING THE ARTCRAFT BUILDING'S ANNUAL HOLIDAY SALE

11AM-7PM SATURDAY, DECEMBER 1 & 11AM-5PM SUNDAY, DECEMBER 2

GIMME SHELTER | JANUARY 11-FEBRUARY 16 | RECEPTION 5-8PM FRIDAY, JANUARY 11

RUDDY ROYE | FEBRUARY 22-MARCH 30 | RECEPTION 5-8PM FRIDAY, FEBRUARY 22 | GALLERY TALK WITH THE ARTIST TBA



#### A BOUNDARY BUREAUCRACY: EXPLORING THE LANGUAGE OF CLEVELAND, AT ZYGOTE PRESS by David Armes

OUTLINES-BORDERS-EXTERIORS



I AM A VISUAL ARTIST working with letterpress printing, language and

geography. My work often considers how experience of place can be represented. As such, residencies have become a vital part of my practice and I was honoured to be selected as 2018 summer artist-in-residence at Zygote Press.

In 2017 I began a series of text landscape prints and it was this series that I created a new iteration of whilst at Zygote.

#### **ZYGOTE PRESS**

1410 East 30th Street Cleveland, Ohio 44114 zygotepress.org 216.621.2900



ABOVE LEFT: A Boundary Bureaucracy, letterpress by David Ames; ABOVE RIGHT: Rights of Way, letterpress print by David Ames; LOWER LEFT: Setting type in the bed of a Vandercook proofing press at Zygote Press.

The fundamental idea with the series is to explore a location as a source for generating texts. Conversations, oral histories, signage, maps and my own automatic writing all provide the raw material, alongside

photographs of shape, pattern and color. This was the first iteration made in an urban location and I found Cleveland to be a rich source of material.

My work in some ways is a collaboration with the studio itself and Zygote was an inspiring place. The first few days were a process of learning the studio, checking presses, looking through the type collection, running tests. Through this, conversations are always happening-introductions, warm welcomes, advice, stories—and all this starts to build up a picture of the place. I begin setting type almost immediately, often 'writing' texts straight into the composing stick, translating words in the air into metal type. The physical material of letterpress is an important facet. Once lines of type

are set, I can move them around on the page; each pair of lines is a fragment but when combined/recombined with other fragments, the small moments and memories start to crystallise and a larger picture develops.

The final print, in an edition of thirty, comprises eight separate passes through the press. There are multiple colors reflecting landscape elements (such as the Veterans Memorial Bridge that I crossed each day), different text configurations, overlays of metal material and text used as image. The title itself—a boundary bureaucracy—comes from stories about Cleveland past and present, from the river's mouth that divided settlement development to the current situation of East Cleveland being a separate jurisdiction. My hope is that the final print represents my understanding of Cleveland. For me, it's not 'about' the city so much as being 'of' the city. A set of fragments that coalesce into a larger whole, read from both distance and in close-up.

redplatepress.com/prints redplatepress.com/a-boundary-bureaucracy.html david@redplatepress.com

# NANCY SCHWARTZ-KATZ' BORDERS AND BOUNDARIES AT SHAKER COMMUNITY GALLERY by Leslye Discont Arian

THE SHAKER COMMUNITY GALLERY

is located in a sunlit chapel of the Christ Episcopal Church where Schwartz-Katz also has her studio.

Artist Nancy Schwartz-Katz is known nationally for her work in papercutting, specializing in Old Testament and Judaic art. In *Borders and Boundaries*, Schwartz-Katz explores the complex crossover of the contemporary social issues of values and vices.

The folk art of papercutting has been practiced by Jewish communities in Eastern Europe, Syria, Iraq, Turkey, and Northern Africa presumably since the fourth century. In Judaism, paper-cut art continues to be used for decorative religious purposes. In *Borders and Boundaries*, Nancy—through her craft of papercutting—explores contemporary social issues.



Borders and Boundaries, cut paper by Nancy Schwartz-Katz. Image courtesy of a private collection.

#### **SHAKER COMMUNITY GALLERY**

3445 Warrensville Center Road Shaker Heights, Ohio 44122 216.926.8842 shakercommunitygallery.org NANCY SCHWARTZ-KATZ: BORDERS & BOUNDARIES | NOVEMBER 28—JANUARY 5

RECEPTION 6:30-9PM WEDNESDAY, NOVEMBER 28 | ARTIST TALK 7PM



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GALLERY HOURS Monday - Friday 10 AM - 5 PM

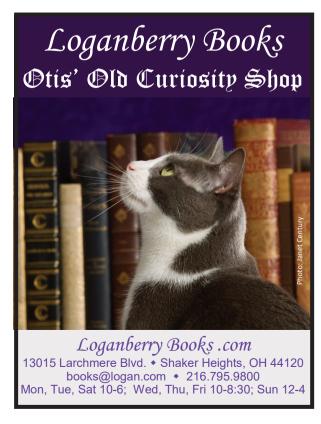
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#### JC

# TREMONT'S PRIVATE SPACE FOR PUBLIC ART by Chris Roy







Photography by Barbara Merritt. LEFT: Capitalist Failure, from a 2013 series; CENTER: Together Apart, Part II of a 2018 triptych; RIGHT: Lucy, from The Pet Project, 2018.

TREMONT isn't yet known as a hotbed for public art—at least not in the way we usually define it, which is "pieces created for display in outdoor settings." But public art can have other meanings, such as "places and spaces where members of the public can display their work and create art in a communal, supportive setting." And that is how photographer and artist Barbara Merritt describes her new Tremont-based endeavor.

In October, Ms. Merritt opened 818
Studios, a surprisingly large second-floor
studio above Fahrenheit restaurant at
the corner of Professor and Jefferson
Avenues in the heart of historic Tremont.
And within those six rooms, a surprising
variety of artistic undertakings are
taking place.

First off, 818 offers gallery space for local artists. Ms. Merritt is keenly aware that,

although Tremont is no longer brimming with art galleries, it remains home to dozens of professional and amateur artists working out of their homes. Regardless of experience or media, these people may find an exhibit venue at 818—for example, a one-man show or short-term "pop-up" display during Walkabout Tremont (second Friday of every month).

818 also is a resource-rich space for painters, designers, illustrators and even photographers in need of special lighting and (further down the road) darkroom facilities. In effect, Ms. Merritt has designed a creative "home away from home" for the one and the many, as well as a place where she can personally help budding artists find their visual voice. It's an environment where people can grow, and friends and colleagues can convene for communal (and potentially instructor-led)

sessions focused on a specific medium. Students can come to make art after or even during school hours. "It's no secret," Ms. Merritt notes, "that city schools are devoting less and less time to fine-arts instruction. 818 can work with educational institutions to help fill the gap."

In many ways, Barbara is the right person at the right time in the right place. She has been a professional photographer and gallery owner for decades. With untold numbers of portraits to her credit, she looks forward to capturing new faces at 818. Barbara is currently a featured artist at the Cleveland Downtown Hilton and has taken part in nearly twenty Cleveland-based exhibitions. And most relevant to this story, she believes in the power of art to make peace, make friends and build community. That, in a nutshell, is one way that Tremont defines public art.

#### **WALKABOUT TREMONT**

c/o Tremont West Development 2406 Professor Avenue Cleveland, Ohio 44113 216.575.0920 walkabouttremont.com Walkabout Tremont showcases art and more on the second Friday of every month. Check out new art, fashion, music, food, drink and entertainment. Visit Walkabout Tremont.com.



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# PRESERVING ARTISTS' LEGACIES, AT AAWR by Megan Alves







on canvas. 30" x 30"

THE ARTISTS ARCHIVES of the Western Reserve is an organization proudly founded by artists for artists. To date, the AAWR houses the work of 79 creators who have shaped Ohio's visual landscape, preserving their legacy for generations to come in our on-site archival facility and sharing their art through exhibitions and programming. This summer marked the unfortunate passing of two of these Archived Artists, including one of our organization's founders— Shirley Aley Campbell.

Tell Me About Yourself: Remembering Shirley Aley Campbell: Campbell, a widely respected figurative painter, was known for her larger-than-life personality and the tender empathy with which she portrayed her marginalized subjects including bikers, prostitutes, and members of the LGBTQ community. In tribute to

Shirley's legacy, a pop-up exhibition will be held as well as a Celebration of Life reception from 1:00 to 3:00pm Sunday, March 10. A selection of Campbell's work will also be for available for sale and a portion of the proceeds will go towards the expansion of Shirley's storage space in the Archives. March 8-March 16

Working Women: The Art of Elise Newman & Gerte Hacker: Sadly, Archived Artist Elise Newman also passed away in August of this year. Newman's diverse artistic legacy will be celebrated with her inaugural show and a campus-wide opening reception from 5:30 to 8:00pm Friday, January 25. Newman's mixed media work will be displayed alongside of the mid-century paintings and enamels of Archived Artist Gerte Hacker. Notably, both women made a living off their artistic

endeavors—a rarity at the time. January 25-March 2 Vivid Stories: Currently on view until January 12, this is the inaugural show for Archived Artist Bess Rodriquez Richard. It features vibrant works on canvas influenced by her childhood in Mexico City. November

16-January

12. Running concurrently is Holiday Treats: Treat yourself to an original piece of AAWR member artwork at a deliciously low price! November 16-December 21

Life Reflected: Marihatt at Kendal, a satellite show launching in December, showcases the tranquil Reflection paintings of Swiss-born Archived Artist Marihatt. A collection of nearly twenty of these large-scale works will be on display in Kendal at Oberlin's gallery. December 11-February 5

Collecting First Nations Art with John Kunikis, part of our ART BITES series of programming, will be held from 1:00 to 3:00pm Saturday, December 1. The program is free and open to the public; however, please call 216.721.9020 or email info@artistsarchives.com to reserve your spot.

#### **ARTISTS ARCHIVES OF THE WESTERN RESERVE**

1834 East 123rd Street Cleveland, Ohio 44106 artistsarchives.org 216.721.9020

GALLERY HOURS | WEDNESDAY-FRIDAY 10AM-4PM. SATURDAY NOON-4PM

### **FALL OPENINGS AT THE SCULPTURE CENTER**







Kelley O'Brien. Film still from No Such Fortress. 2018. Courtesy of the artist.

#### THE SCULPTURE CENTER

1834 East 123rd Street Cleveland, Ohio 44106 sculpturecenter.org 216.229.6527

#### RIAN BROWN: PALIMPSEST: HAND-DRAWN ANIMATION & VIDEO PROJECTIONS

NOVEMBER 9-DECEMBER 21 | RECEPTION 5:30-8PM FRIDAY, NOVEMBER 9

#### JOSÉ CARLOS TEIXEIRA: FRAGMENTS, ENCOUNTERS & REPRESENTATIONS [ON EXILE]

NOVEMBER 9-DECEMBER 21 | RECEPTION 5:30-8PM FRIDAY, NOVEMBER 9

KELLEY O'BRIEN: W2S 2019 NEW WORK | JANUARY 25-MARCH 15 | RECEPTION 5:30-8PM FRIDAY, JANUARY 25

RYAN DEWEY: LINES OF DESCENT | JANUARY 25-MARCH 15 | RECEPTION 5:30-8PM FRIDAY, JANUARY 25



# TIMOTHY CALLAGHAN DISCUSSES PLACE, PROCESS, AND HIS LIFE AS AN ARTIST Interview by Karen Sandstrom



The Back Porch, 2018, Gouache on paper, 30" X 30" Courtesy of the artist

IT'S AUTUMN in Timothy Callaghan's temporary studio at The Madison apartment building in Glenville. Afternoon sun illuminates a wall filled with walnut-ink streetscape studies. Around the apartment, Callaghan also has hung gouache paintings depicting scenes from the surrounding neighborhood. A large sketchbook contains the beginnings of future paintings; tubes of acrylic gouache hint at how they'll be finished.

Callaghan grew up in Michigan near Toledo, Ohio, earned his BFA in painting at the Cleveland Institute of Art in 1999 and his MFA in 2005 at Kent State University. He teaches art to high school students at Lake Ridge Academy in North Ridgeville and makes a point to paint daily.

Strong studio habits are part of what Callaghan preaches in his 2013 book *One Painting A Day* (Quarry Books); his mother, he said, "instilled in me a work ethic that made this book possible."

Over the years, Callaghan's work has been shown in galleries in New York, Philadelphia, Washington D.C., Chicago and Cleveland. In April, his paintings of the neighborhood around his home in Collinwood were exhibited in *Timothy Callaghan: A Lovely Tremble*, a Maria Neil pop-up show at the LaSalle Arts and Media Center.

During a recent conversation, Callaghan spoke about his process, the importance of place, and the joy he finds in his life as an artist. KAREN: You started working here at The Madison by invitation of Fred Bidwell, FRONT International executive director. Was there an expectation about what kind of work you would do?

TIMOTHY: No, because I wasn't a contributing artist to the FRONT Triennial. It was a case of right time, right place; Fred had an extra studio, and I wanted to take advantage of the unique opportunity to see if I could apply a similar process that I used in Collinwood, on East 185th Street, and generate a new body of work. I was interested in how the process of working on site would work in an unfamiliar neighborhood.

### KS: Can you explain how your process works?

TC: I usually begin in a larger format sketchbook, just with ink.

#### KS: You're making those on site?

TC: Yes, and they're very quick, within an hour. Then from the sketchbooks, I would do a larger one that is much more detailed and deliberate, because I think what I'm after in this space, first, is a sense of light.

There is something magical that happens when you're working on site that I can't quite explain; it's like you're painting with all of your senses, which I find invaluable.

So then from that process, or from that study, I scale it up larger on paper to work in gouache. And for a lot of that, I might refer back to a quick photo I took. But the color is done from memory, because I spent enough time there.

### KS: How does photography fit into your process?

TC: I love photography. I love photography as a fine art medium. I love it as a tool for painters. Especially the camera on your phone in your pocket. It's so helpful. But it's an unreliable narrator. And







The Front Porch, 2018, Gouache on paper, 30" x 30", Courtesy of the artist

it can lead you in the wrong direction really quickly if you don't use it at the right part in the process.

I kind of think of it like in thirds. The beginning, for me, needs to be done from direct observation. The second third can be a little of that observation where you're using a mechanical tool like photography and then also using memory. But your memory is much better than you think sometimes, because you'll look at a photo, and you look at it too long, and you're like, hey, why am I looking at this? I remember. I know.

#### KS: What are the essential qualities you're trying to get to in your painting?

TC: There is a sense of how little do you need to make an impact? How little paint? How few marks? That becomes a kind of strategy in thinking about depicting a space: What is the most efficient way to articulate the space?

#### KS: As with your Collinwood series, you are currently working in an old Cleveland neighborhood. How important is the inherent character of a space? Could you be doing this in the suburbs?

TC: I think about that a lot. I want to say yes, but I don't know if I could. I mean,

that would be a way to really challenge myself. Something that's so new-I think, as artists, maybe we're just a little leery of it. Like if it hasn't been around that long, what can I learn from it? It would be tough. It would be interesting, but it would be really tough.

#### KS: Who were your teachers at CIA?

TC: Ken Dingwall, Julie Langsam, and Gerry Vandevier were the three professors I worked with primarily. All three definitely made very huge, lasting impression.

#### KS: Art careers can bring with them a lot of anxiety. What advice would you give to your younger self?

TC: I work with high school students, and I try to impress upon them that they don't have to have it all figured out. One of the things that Ken [Dingwall] told me when I was bummed out once in the studio was, "You realize you're going to probably make a thousand bad paintings before you make a great one, right? What is the rush? You're twenty. Settle down."

That would be the best advice. It's a marathon, it's not a sprint. So relax and enjoy the failures and learn from them.

#### KS: How do you balance your studio practice with teaching responsibilities?

TC: It's certainly one of the most challenging parts of being an artist. But I think teaching is a great career for a studio artist because even though the day-to-day responsibilities of teaching full time can sometimes be draining, you do receive a lot of energy from working with young artists who are also very excited about making pictures.

Callaghan's works are included in group shows at two regional institutions this winter: in Continuum: The Cleveland School and Beyond (November 21 - March 3, 2019) at the Canton Museum of Art, and Recent Acquisitions 2018, November 16 -February 15, 2019 at ARTneo.

#### **CLEVELAND INSTITUTE OF ART**

11610 Euclid Avenue Cleveland, Ohio 44106 cia.edu 800.223.4700

# NATURAL SELECTION AT YARDS PROJECTS by Liz Maugans







Michael Meier, Lemuria Will Rise Again, oil on Canvas, 49" x 64"



Arron Foster, there was a time, silk screen, 30" x 22", 2018

SEVERAL EXHIBITIONS of late have focused on peer-to-peer recommendations where artists boost other artists they admire. The Progressive Art Collection's recent *Full Fathom Five* and the Bienal de São Paulo are artist-led, -curated or -suggested nods to who they see as ripe for study or celebration in new venues, in front of new audiences.

Artists who exhibited at YARDS Projects this past year were asked to do the selecting for what will become an annual Artists Select Exhibition. The artists selected forego the more traditional conceptualizing and orchestrating by a curator and instead create an organic, diversity-filled, offbeat mix. The participants in the show include school teachers, friends and colleagues, and newcomers to the Cleveland scene. For example, Corrie Slawson selected mixed media artist Orlando Caraballo, while Michael Loderstedt selected Kent State University printmaking faculty Arron Foster; Amber Ford chose painter Bianca Fields, Tim

Callaghan selected photographer Carolyn Ballou and Darius Steward chose painter Michael Meier. In 2019, those select artists will select the next round of participating artists, and so on.

The Residents Select Exhibition is another annual exhibition slated for January to March 2019. Six residents currently living at Worthington Yards will chose work from over seventy artist submissions. The submission process is open, meaning anyone can apply. Residents will have the opportunity to select works that will be on view in the public spaces of YARDS Projects, thus creating an environment in which they help create. They are encouraged to up the cultural ante and weigh-in on what is displayed around them. With any luck and a dose of enthusiasm from artists, residents will want to own original art, tell their friends and family, and contribute to the growing passion for locally grown culture.



Bianca Fields, As Easy As Green, spray paint, acrylic and oil on canvas

#### YARDS PROJECT SPACE

725 Johnson Court Cleveland, Ohio 44113 yardsproject.com 216.570.0324 ARTISTS SELECT 2018 | OPENS 6-9PM THURSDAY, DECEMBER 6, RUNS TO NEW YEAR

CAN JOURNAL SPRING 2019 ISSUE LAUNCH PARTY | 6-8 PM FRIDAY, MARCH 1



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### **CATS & DOGS AND SILK PAINTING** AT THE ART GALLERY IN WILLOUGHBY by George Ann Trembour

THE ART GALLERY is pleased to announce that we will be hosting a silk painting class on Saturday, December 15, from 9:30am to 4:30pm, taught by Gunter Schwegler. Participants will create two silk scarves which make great Christmas gifts. Treat yourself, a friend or a family member to a day of creative fun. All materials and instruction will be provided by Gunter along with his quirky humor. The class is held in The Art Gallery, giving you inspiration for your creations. Whether you have done silk painting before or not, you are in for a treat. Good fun! Class size is limited, so register early.

We have watercolors classes on the first and third Wednesday evening of the month. Also, we offer pastels, drawing, and beading classes. For more information about our various classes, go to our website, ArtGalleryWilloughbyOH.com or call us: 440.946.8001.

The holiday show Cats & Dogs, featuring the work of George Kocar, Gerry Shamray and friends, will benefit local animal nonprofits. The show opened Friday, November 9, and will continue until December 31. These pieces come in acrylic, pastels, watercolors and other media. Who can resist giving a special furry friend as a gift? And they are all low-maintenance.

Throughout the holidays The Art Gallery will feature In Store Specials. Stop in to take advantage of the deals on artist-created items. We like to decorate for the holidays, so come in and find some new inspirational ideas. You might be interested in our new Swarovski crystal

#### THE ART GALLERY

38721 Mentor Avenue, #1 Willoughby, Ohio 44094 artgallerywilloughbyoh.com 440.946.8001



Metal sculpture and other gifts are available at The Art Gallery in Willoughby.

Christmas ornaments to decorate your home or give as a gift. They would be perfect for a teacher, office or gift exchange.

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Special on Framing. We will offer 15% off on all framing until December 15.

Don't forget we can frame your precious memories or works of art. This is another

great gift idea. All of our framing is archivally done to protect and preserve your treasures.

Remember to check out our selection of new metal sculptures. These "critters" will make unique gifts and they come in all shapes and sizes.

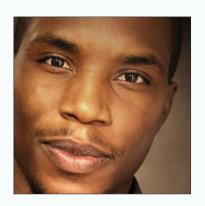
2019: Sales in January and February; first show in March. Check our website for details.

#### ΤΗΣ CLΣVELAND FOUNDATION PRESENTS

### CREATIVE FUSION

### **DATA ART EDITION**

# CREATING ART TO INSPIRE COLLECTIVE ACCOUNTABILITY AND ACTION



confess, when I see an Excel spreadsheet or a large data set, art is not the first thing that comes to mind. And while I do not personally identify as an artist, I am cognizant of the historic impact art has had on inspiring civic change and furthering critical discourse. Art has a singular power to elicit an emotional response, and people act on their emotions. In Cleveland, many residents can rattle off traumatic statistics related to lead poisoning, infant mortality, poverty and other societal ills with empty expressions. We are numb to the numbers, and our collective desensitization to social disparity will only make our problems worse. I believe art can change that.

Over a year ago, I began asking myself questions that ultimately led to the central question of the 2018 Creative Fusion Data Art Edition: How can we use data related to Cleveland's environment to create art that inspires collective accountability and action? With this question as the nucleus for this effort, it was time to find a team that could lead an unprecedented Creative Fusion cohort.

Many organizations work on the ground to serve Cleveland residents, but only one had a neighborhood-level data tool, deep ties with community development corporations, and a record for activism and community organizing around local issues: Cleveland Neighborhood Progress (CNP). CNP is the perfect fit to explore this question.

Creative Fusion: Data Art Edition is the latest iteration of the Cleveland Foundation's longstanding Creative Fusion artist residency program. Since 2008, Creative Fusion has brought more than ninety accomplished or rapidly rising artists from around the world to Cleveland for a three-month residency designed to foster strong connections and exchanges between the visiting artists and the community. Beginning in 2016, the program strengthened collaboration between local Cleveland artists and the visiting artists by focusing each Creative Fusion cohort along a theme.

Creative Fusion: Data Art Edition aims to link art, data and technology to frame our understanding of Cleveland in an entirely new way. Leveraging data visualization tools, software and expertise, five local artists and three international artists will examine aspects of Cleveland's environment, crafting compelling visual art from the data to strengthen the bonds between the technology, art and civic sectors.

On the following pages you will hear from CNP, an indispensable partner in this work, as well as the artists, who will share their unique perspectives. In the coming weeks there will be a number of opportunities to engage with the Creative Fusion: Data Art Edition artists at community events and convenings. I invite you to join us as we explore how art and technology together can revitalize our understanding of the conditions around us and inspire us to take action for a brighter future.

- Joshua Edmonds Digital Innovation Fellow, The Cleveland Foundation

For more information please visit: clevelandfoundation.org



#### **ANGÉLICA DASS** | BRAZIL

#### **Beautiful Jails**

By Jeff Hagan



In her research, Angélica Dass learned that bus shelters are among the more common locations for sexual assault. She will incorporate landscapes featuring bus shelters and other sites in her work for Creative Fusion.

Her best-known project, Humanae (pronounced "human eye"), involved 4,000 portraits of a wide variety of people, each staring straight into the lens and presented against a background matching the skin color of their nose, and placed and codified along the color continuum of the Pantone Matching System (PMS) that assigns numbers to colors with a high degree of specificity.

A Brazil-native with roots that trace to Africa, Dass studied to be a fashion designer and a theater costume and set designer, so she was familiar with the Pantone classifications. "If you speak about blue, it means nothing to me," she says. "I always go to a palette to check."

The display of Humanae faces seems simple at first—like a grid of passport photos, a repetition of headshots that's almost hypnotic. But as the features and the skin tones of individuals emerge, and the assigned numbers considered, the work takes on more complex layers. But for all its complexity, the portraits and the project, which includes speaking engagements and workshops for

school children, return to a simple fact. "Race," Dass says, "is a lie."

She began the portrait series—with photographs of herself and her husband—because she recognized the limitations of the labels we currently use to describe people's skin color.

"I am not black and my husband was not white. He's a kind of pink and I'm a kind of brown. But these codes are completely untrue. So I name it as this palette I am used to using in my work."

Dass specifically chose a patch of nose to capture a color—a sample "that would not be the definite color of anybody."

"I know that is the part of the body that changes. When you're drinking, when you have the flu, when you sit in the sun—the skin in summer or winter will be different." It became a perfect way to illustrate the emptiness of any color designation for people.

"I know they have different numbers for white. They have different numbers for what they call black. In the photos I made, and I have 4,000, I was not able to find anybody that fits these colors," she says. And yet the classifications of black and







For her project in Cleveland, Dass aims to capture 456 portraits — a number equivalent to the number of rapes projected to happen in the city next year.

white—and all the meanings and misconceptions that attach to them—continue.

"You would never accept that a teacher would enter your class and say the Earth is flat. Science has proved that the Earth is not flat, and we agree with that." The same, she says, is true about race. But what she is not saying is that just because race isn't real, that race doesn't matter.

"The thing is that race doesn't exist in science and it is a social construction," she says. "But we have to speak about the social construction."

Dass will spark plenty of conversation about her new project for her data-driven Creative Fusion Cleveland residency.

The project goes by the name 456. That number is the projected number of rapes that will take place next year in Cleveland.

"To tell you the truth, it's something very personal," she says, of arriving at this topic.

Dass, who now lives in Madrid, is used to walking everywhere. "In the beginning when I arrived in Cleveland, I was acting without knowing the code. Then I realized that nobody was walking around where I was walking around. You realize the only ones who are walking are the ones who don't have cars."

One day at a bus stop she met a man and had a brief conversation. A couple of days later she met him again while she was

walking to the store and told him that she's an artist, a photographer. When she returned to her building, he was waiting in her doorway. "He said, 'We can make a photo of me, in the garden behind the building. You can make me a portrait." Dass told him this was not the moment to do that.

"I'm so sorry," she said to him, "I really have to work." He then asked if she was married and she said yes.

"There was nobody around, I was in the middle of nowhere. It's the moment I realize the public space is not public."  $\frac{1}{2} \int_{-\infty}^{\infty} \frac{1}{2} \int_{-\infty}^{\infty} \frac{1}{2}$ 

"As a photographer, I put myself in vulnerable positions because people put themselves in vulnerable positions with me." But she was shaken by the experience.

She thought, "Maybe this is very normal. Maybe this is the way things are in this city for a female."

Dass is hoping to work with local researchers to learn more about where rapes occur and will create an installation focusing on the environment—the places and spaces—instead of focusing on the predator or the victim. Still, she's recruiting people for 456 portraits to help represent that sobering projection. "We know these numbers, but these are not numbers. They are human beings."

"I don't feel safe in this public space," she says.

"Sometimes I feel that everybody is in jail. But they are beautiful jails."



#### MALAZ ELGEMIABBY | KENT | SUDAN

#### **Conceptual Rebellions, Disruptive Lines**

By RA Washington



ABOVE AND ON THE FACING PAGE: Images from past performance pieces by Malaz Elgemiabby

alaz Elgemiabby identifies as an interdisciplinary designer. A Maisruptor. Elgemiabby's vast conceptual knowledge combined with an intense and focused passion is what makes her such a compelling artist. It begins in Sudan, where Elgemiabby was born and extends to London, where she studied architecture, to Qatar, where Elgemiabby really honed her practice, ending up with a Masters in Design from Virginia Commonwealth University. Her work and methods have been widely published and exhibited, but you get the sense that the accolades do not motivate this artist—it's the curiosity to analyze a design problem and learn all she can from each step in the process. In Elgemiabby's recent work she began to develop a research methodology she coined "Performative Research Design," first as the centerpiece of an MFA thesis, and extending out into her current working strategy. While conceptually brilliant, Elgemiabby's ability to wed aesthetic with cause is what makes

her work so compelling. The 2015 work, "The Orphanage of Things: A Narrative of Abandonment" deals with the devastating issue of abandoned children in Sudan. Elgemiabby wrote:

"In Sudan, 110 babies are abandoned in the streets of Khartoum every month. The majority of abandoned children are born out of wedlock. Young women with illegitimate pregnancies are often ostracized by their families and society, and the lack of emotional, financial and legal support has led many to take desperate measures, including the abandonment of their children. Relinquishing mothers exist like ghosts in Sudanese society. The only evidence of the mother's experience is her anonymous, abandoned child. In order to understand and examine this phenomenon, I used ethnographic performance art informed by design research practice (Performative Research Design). I performed various acts of abandonment to examine the mechanism and psychology of the act of abandonment. I endeavored



through concrete, lived experiences to better empathize with the relinquishing mother and create awareness of the wider psychological and social complexities of child abandonment."

Elgemiabby's background in architecture (for example, a design for an orphanage in Sudan, which became a sanctuary for unwed mothers and their babies) and her earlier work as an artist both inform her current work, in the sense that both are driven by empathy. While in the US, she has been haunted by images of immigrant children separated from their parents and held in cages. She saw the impact of current US immigration enforcement more closely when her friend, a doctor at the Cleveland Clinic, had her visa revoked at the airport during the Trump administration travel ban. As a citizen of Sudan with a 5 year-old child who is an American citizen, she realized: "If I had been her, I would have been separated from my child."

In Cleveland, she plans to create a performance and exhibition to inspire empathy, dealing with the 2,564 children that were



separated from their parents at the border of the US and Mexico between May and July. The performance will involve salt—a component of tears—on her skin, which viewers will be invited to touch. The exhibition will involve glass vessels representative of bodies, and filled with salt water representative of tears. The volume of water in each glass will relate to the amount of time the children have been separated from their mothers. "I could be a number from that data," she says.

What is immediately apparent when watching the video of an earlier performance is Elgemiabby's ability to translate stories into high-concept objects, working in an array of mediums from video, to sculpture, to dance and voice, Elgemiabby is able to create an emotional architecture that is so elegant and beautiful that one is almost so transfixed as to forget the devastating subject matter. The piece is often brave, and full of clever metatext that leaves the viewer completely disarmed by the experience. Very rarely does an artist achieve so much so early in a career.

Discovery will be at the center of Elgemiabby's Creative Fusion projects, but the fire underneath all of her creative and critical output lies in this statement from a news article in July 2018:

"I am a different personality, in fact a rebel against all the traditions and customs that shackle women, favor men and limit the freedom of women."



#### **GWENDOLYN GARTH** | CLEVELAND

"I like to make people culturally aware."

By Anastasia Pantsios







Gwendolyn Garth, Metamorphosis.

Gwendolyn Garth sits at a desk in a storefront on Ashbury Avenue, on the cusp of University Circle and Glenville. It's filled with mismatched furniture, an oversized chess set, artwork propped along the walls. In front of her is a pile of colored tissue paper she's folding and manipulating. She is one of eight artists participating in the Cleveland Foundation's Creative Fusion Data Cohort.

"I came up with the idea of kite making," she explains. "I'm learning to do it so I can teach others. They do it in Guatemala; lots of cultures have concepts about honoring the dead. I suggested we do it around Kwanzaa. It's about making it culturally fitting. I like to make my people culturally aware of who they are and know about other cultures too. We're going to mix it together—Kwanzaa and Guatemala—to see how similar they are."

Garth doesn't have the stereotypical artist's background, but believes she was born to be an artist. "I like to say 'art' is the middle of my last name," she says. Her background includes poverty, molestation, young motherhood, addiction and incarceration. Yet she's risen above all of that to make art her life's work—and used her experiences to help others tap into their own creativity, as she's doing with her project Kings and Queens of Art, founded in 2014.

Born and raised in Cleveland to a mother who came up from Alabama as part of the Great Migration, she loved to draw as a kid and did so constantly. But she had academic issues and wasn't encouraged in her art-making by her mother, although her older sister provided her with art supplies.

After high school, she took art courses at Tri-C and the former Cooper School of Art, and even landed a scholarship at the Cleveland Institute of Art. She dropped out "because I was a young mother and I couldn't keep up with the attendance." Later, she was hired by the city of Cleveland as an instructor in arts



programs at city recreation centers.

"I consider myself a late bloomer as an artist," she says. "It's only in the last twenty years I gave myself permission to think of myself as an artist. Before that it was just something I did."

Today, with Kings and Queens of Art, Garth has created her own cultural arts program.

"I had a vision of bringing black artists together," she says. "We weren't getting our fair share of the funding sources. I realized it was because we didn't show up; we didn't claim it. I got tired of talking about it so in 2013 we came together and decided to make it happen. In 2014 I filed with the state and we became Kings and Queens of Art. The greatest need is a place to produce work, to show work, and finding funding. We need a place for people to grow and revive for community activities."

She launched KAQOA in a pop-up space on Kinsman Road

from 2014 to 2016. After a period in which she says, "My van was an art mobile," Kings and Queens of Art settled into the Ashbury Avenue storefront in September 2018.

She hopes to parlay the connections she's made over the years—painting murals in Slavic Village and the Campus District, sitting on the board of Cuyahoga Arts and Culture—into opportunities for minority artists.

"I've been out here a long time," she says. "People know my name and they call me. My vision is to put other artists out there who want to open doors for others, just like people have opened doors for me. That's exciting. Art is therapeutic. It's spiritual. It's healing. It's in everything I do. I started writing on my bedroom walls as a kid. Now I can do it legally. I'm living my dream. I can help other people live out their dream."



#### DANIEL GRAY-KONTAR | CLEVELAND

#### The Rhythm of People's Speech

By Lee Chilcote



ABOVE: Daniel Gray-Kontar is executive director of Twelve Literary Arts, which has literary programming for young adults, including open mic spoken word events. NEXT PAGE: Poet Mary Barrett will assist Gray-Kontar in gathering recorded interviews for the project.

As executive artistic director of Twelve Literary Arts, a nonprofit organization he started in 2016, Daniel Gray-Kontar has helped to create a literary arts ecosystem for young black writers across the city. "For writers of color, it's important to present them with models, and to connect them with older writers of color—people who look like them and have had their experiences," he says.

This November, Gray-Kontar will participate in the Cleveland Foundation's Creative Fusion: Data Edition, a three-month residency to explore the intersections of art, technology and community issues. According to the Foundation website, "The artists will craft compelling visual art from environmental and health data in Cleveland, strengthening bonds among the technology, arts and culture, and civic sectors in Cleveland." Cleveland Neighborhood Progress (CNP), Hack Cleveland (HackCLE), ThirdSpace Action Lab, and DigitalC are collaborating to host the artists, some of whom are internationally-based and some of whom live in Cleveland.

Gray-Kontar is both an organizer of the program and one of the participating artists. He plans to interview Cleveland residents about environmental justice issues and create visual poems featuring their words. Large banners and signs featuring the poems will be installed in Glenville where Twelve is located. Through these interviews, Gray-Kontar hopes to capture the rhythms of people's speech as well as their stories.

Mary Barrett, a 19-year-old poet who Gray-Kontar has mentored for the past five years, will assist with the project. The artists will record spontaneous interviews in bars, libraries, bowling alleys and other east side locations. "We'll have a list of ten to twelve environmental justice issues, and we'll see how they're affected by them, whether it's a food desert, access to transportation, lead, infant mortality or brownfields," says Gray-Kontar. "Then it's about getting them to unpack their stories."

"The idea is for us to lend an authentic individual voice to big data, so people get a sense that these things are happening to real people in real time," he continues. "A lot of times when



you see data, you lose sight of that. This will hopefully remind people that these issues are happening to real folks. They're happening to us."

Through his visual poems, Gray-Kontar hopes to create awareness about these issues and elevate ordinary people's voices. Additional interview snippets will be posted online. He expects the project to be completed this fall, but said that specific details

about the timing and location of installations are still being worked out.

For Gray-Kontar, the project is both immensely satisfying and personal. "I'm a very, very, very Cleveland person," he says. "I've tried to leave a few times, but I always ended up back here. Because I love the city and the people so much, my intention is to capture their voices as much as I can."



#### MYOYOUNG KIM | SOUTH KOREA

#### **Breaking the Vicious Circle**

By Michael Gill



Still frame from an infographic video created by Myoyoung Kim and Vice Versa Studio for the Jeju Biennale



For the Jeju Biennale and other projects, the artist and designer uses Post-It notes to organize information.

Myoyoung Kim remembers that she first saw the term "infographic" in an article in *The New York Times* in 2001. It caught her eye because it perfectly described something she had been doing on her own, as a way of communicating research data while she pursued her BA at the Korea National University of Arts. Myoyoung was studying Interaction Design, which involved research into human behavior. As a way to present research findings to her professors, she began to create graphics that juxtaposed different pools of information to reveal relationships between them, and trends.

Graphic presentation of information is at the heart of her work in Cleveland, as part of the Cleveland Foundation's Creative Fusion Data Cohort. She's one of eight artists working from research gathered both first-hand and by nonprofit organizations focused on different social, economic, and related issues in the area. The artists have been listening to presentations and reading material to help inform their understanding of the city. That kind of data can be dense with nuance and numbers. The artists will incorporate it into visual works that find insights and make them accessible to new audiences.

Myoyoung's discovery in college was the beginning of a career for her. With a classmate, she founded Vice Versa design studio in 2010, which she says is the first infographic design studio in South Korea. She and her team work with major corporate clients as well as governmental agencies.

It figures into her career and, of course, her life that South Korea has made enormous economic strides in the last thirty or forty years. "My parents' generation did not have the chance to go abroad," she says. "Now it is different. The problem now is that they can't speak English. For example, if they are traveling, they cannot explain if they get sick."

So the Korea Tourism Organization hired Vice Versa to make a graphic solution to the challenge. They designed 300 icons and configured them in a paper pamphlet with flip panels to help organize topics and lead the user through different layers of information. They then developed the same information and expanded it into a cell phone app—Just Touch It, an icon-based translation program with sound that makes it easy for Koreans to make their way in other countries. It's available now in ten languages.

Increased travel goes both ways, which has made Jeju Island—a favorite Korean tourist destination, particularly for an older generation's weddings—into a destination for Chinese and other international travelers as well. What was historically a bucolic retreat now has museums and galleries. Myoyoung says the perception arose among South Koreans that all the visitors there were from China. The island created the first Jeju Biennale in 2017, and as part of that international art event, Myoyoung Kim created a work that graphically shows the impact of tourism there—including that the overwhelming majority of visitors to the island are still from South Korea.



Still frame from an infographic video created by Myoyoung Kim and Vice Versa Studio for the Jeju Bienalle.

As she considers her work in Cleveland, gathering information from Neighborhood Progress and other organizations, she has developed a "vicious circle" of post-it notes on the wall of her apartment at the Madison Building in Glenville. The notes show a progression of social maladies—poverty, a food desert, obesity, lack of education, drug abuse, joblessness, and related ills—one leading to the next in a circle of interconnected problems. The way to break the circle, as she says, is to vote.

She recalls her own experience in South Korea, when discontent over political scandal eventually led to the impeachment of President Park Geun-hye in 2016.

So her work in Cleveland will make that point: The vote is the way for people to change the future of a community. "I am thinking that the election could be a good starting point because it is coming. I checked voter rates. Which people vote? Young

people do not. So I want to make a campaign for the vote using this kind of data."

She shows a mock-up of a poster with a cut-out window that can be held up to frame any scene, and underneath the window, the words: "So What, Just Vote."

She plans to get the posters up in public places, and ultimately to make a video. "Some people think the vote is none of my business, or it is too difficult. They have very negative feelings. I want to make it more positive. I know I don't have enough time and I am not a US citizen, but I have had this experience in Korea. If one person goes to vote on election day, I will be happy."



#### M. CARMEN LANE | CLEVELAND

#### A Tough Interrogation

Interview by jimi izrael



Ken'nahsa:ke/Khson:ne: On My Tongue, On My Back (Family Tree), installation by M. Carmen Lane for *A Color Removed* at SPACES.

MacCarmen Lane is a two-spirit African-American and Haudenosaunee (Mohawk/Tuscarora) artist, cultural worker, poet, popular educator and consultant living in Kahyonhá:ke (Cleveland, Ohio). We talked about her influences, what drives them, and her work in A Color Removed, an exhibition curated by artist Michael Rakowitz as part of FRONT International at SPACES Gallery.

JIMI: What was the first work of art you were exposed to that affected you, that told you that art could speak in powerful ways?



Chopa/Ellegua Till: The Nigger Who Did The Talking, installation by M. Carmen Lane for *A Color Removed* at SPACES.

CARMEN: I come from an intergenerational family of artists so I grew up with things that my family made all around me—it was normative. In terms of whose work "talked to me," I would say the life and practice of Elizabeth Catlett continues to blow me away.

JI: With Ken'nahsa:ke/Khson:ne: On My Tongue, On My Back (Family Tree), I felt pulled into the room and confronted by something I could not quite reconcile...

CL: Everyone had a different experience in this work. (I'm speaking observational data and feedback that I've received



Chopa/Ellegua Till: The Nigger Who Did The Talking (detail), installation by M. Carmen Lane for *A Color Removed* at SPACES.

from viewers of the installation.) The sculpture attempts to center my great-grandmother, to not have her story hidden or skewed, and to contextualize what happened to her body in this city to what's happening to other black and brown bodies in this environment.

### JI: What is the music playing? Does it have spiritual significance?

CL: The music is an original composition for the installation by the Tuscarora artist Jennifer Elizabeth Kreisberg. We're both Tuscarora. The name of the song is "Our Relatives." If I had to describe its significance, there is a more cultural than spiritual significance for the song and songs are medicine.

# JI: Can you talk about a few of the objects, like the sand (sea salt?), the yellow log, the note behind the portrait and the popcorn—which was a little stale, but tasty nonetheless. I am told.

CL: What looks like sand is actually cornmeal. Cornmeal as both sacred and as a symbol of the ground where these stories are unfolding. The yellow tree branch represents a family tree that is broken—that things have happened to people. The note was

written by my grandmother after the death of her mother. She wrote her thoughts and feelings about what it meant to hear her mother's name on the news years after her death. My grandmother was brushing her teeth in that moment. The popcorn is an offering to Ellegua or Eshu Laroye—the talkative one.

# JI: With Chopa/Ellegua Till: The Nigger Who Did The Talking, I wonder if you are mourning our collective apathy or the death of our collective empathy?

CL: There is grief present in the work; however, the communication, for me, is between Emmett [Till] as spirit being and the viewer.

# JI: That's a hefty bit to chew on. Can you thumbnail that, for those not familiar with how, why or where the intersectionality may lay?

CL: Well, the show itself, A Color Removed, frames the impact of the removal of the color orange from a toy gun (a project conceived by the artist Michael Rakowitz). However, the first removals within this system begin with the relocation of Indigenous Peoples from their homelands and reclassifying those bodies as red and black. The impact of stealing West African Indigenous populations into enslavement, labeling them by the color of their skin—these removals over time lead to the formation of Black communities in urban centers as a result of escaping racial violence in the South. Emmett Till's murder was the impact of returning to his homelands—he was removed. Tamir Rice was murdered in an area in Cleveland historically home to working class European descendants—he was removed. So, there's a pattern of being removed when you do not know your place.

# JI: I felt accused here—I did. About everything I've done, yes, but more of what I have not done to save the lives of young black men. It was a tough interrogation.

CL: It is tough. We, all of us the living, participate in the conditions of the world (whether we made them or not). We are active participants.



#### **AZZIZ MUHAMMAD** | CLEVELAND

#### **Visions and Revisions**

By Douglas Max Utter

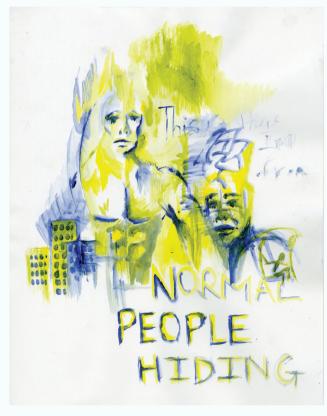


Azziz Muhammad is a visual artist and community activist who grew up in East Cleveland. Comfortably seated in a window at the main branch of the East Cleveland Public Library, he spoke with *CAN* about his work as a part of the Cleveland Foundation's Creative Fusion Data Cohort. The view along streets near the library is mainly one of advanced rustbelt ruination, but the library itself is a very different matter. That mansion-like 1916 building and its sleek 2005 additions make up the chambers of the still beating heart of East Cleveland's library system and, one would like to think, of East Cleveland as a whole. Despite suffering the worst that collapsing local economies and racial prejudice can throw at it, there remains more to the decaying city than anyone has managed to measure, or contrived to represent as either fact or fine art.

Azziz, who receives his BFA from the Cleveland Institute of Art in spring, 2019, is a natural for Creative Fusion's project. Among the series of drawings and mixed media studies posted on his

website are images that spring from life in the city. They speak of psychological and physical harm and anxiety, yet often with an imaginative warmth that takes over, delivering its own message. One subhead on his site reads: "Suffering and Change." The drawings there range from a slice-of-nightmare vista depicted in View of Bombs from Space Station, to the chiaroscuro ink drawing Young Hearts, where elated teen faces pursue the night, out late on a city corner. Azziz renders slices of life, but often as if seen in a waking dream. In a watercolor and charcoal painting on grained wood panel, titled Products, a few jars and bottles of different sizes are outlined on a billboard overlooking a city bridge. Lower down a man in a hoodie and a woman in a "come up and see me sometime" pose push forward toward the viewer, out from the thick street-level atmosphere of the smoggy brown town.

"Portraits," another subhead, reveals a somewhat different side to his work. Twenty fluid studies of human faces, mostly executed on toned paper (yellow, shades of blue, red, black and



white), depict faces of men and women, young and old. Some are almost cubist, others are compiled from a whirlwind of short, coiling lines. The flowing planes of nose and cheek, forehead and chin, are like vectors of recognition. Azziz uses chalk or pastel, charcoal, ink, marker, and watercolor in these quick studies, though never more than one or two at a time. The overall impression they give is of abstract presence, divorced from the ephemera of mood or character. Azziz observes how a face can float in the mind like a mask, balanced on a pedestal of neck and shoulders, emptied of most social or physical context (though one face does have a necktie and sportcoat). In that way his drawings are meditations on the nature of human recognition, and the phenomenon of projection; we're all programmed to see and "read" faces not only in our own species, but to a greater or lesser extent in every eye-nose-mouth configuration on earth. Some of our strongest urges propel us toward recognition,



FACING PAGE: Installation of drawings by Azziz Muhammad, BFA Installation, Cleveland Institute of Art. ABOVE LEFT: Sketches, by Azziz Muhammad; ABOVE RIGHT: Products of Our Environment, by Azziz Muhammad.

identification, and empathy. Why does this creative identification-connection so often fail to happen, out on the street, in the classroom? What goes wrong?

Azziz intends to conduct his own fact-finding mission, interviewing East Cleveland residents directly about conditions in the city. He plans to talk to students about education and other issues that affect their lives, and to residents in federal housing near his own home on Terrace Road about a variety of environmental concerns. There's no shortage of those, in a city where hundreds of businesses, apartments, and houses stand empty or abandoned. At last count the city was down to about 17,000 citizens (from a peak of about 40K half a century ago or more), served by a handful of overworked police officers, an underfunded fire department, and a tax base that might as well have broken off and sunk in Lake Erie. Azziz will cooperate with Daniel Gray-Kontar during some phases of his participation, but he intends to produce more drawings in his already urban-oriented, imaginative series. "They'll be mixed-media drawings on large panels or on paper, measuring around thirty-three inches by forty inches." Exhibition venues will be announced.

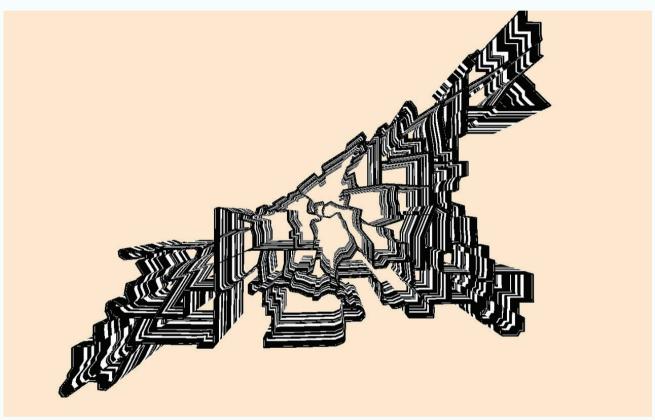
For more information about Creative Fusion, now in its tenth year, and the other participants in the Data Edition, contact cleveland-foundation.org. Also visit Instagram #CreativeFusionCLE.



#### **ALSINO SKOWRONNEK** | BERLIN

#### A City of Many Different "Mini Planets"

By Brittany Mariel Hudak



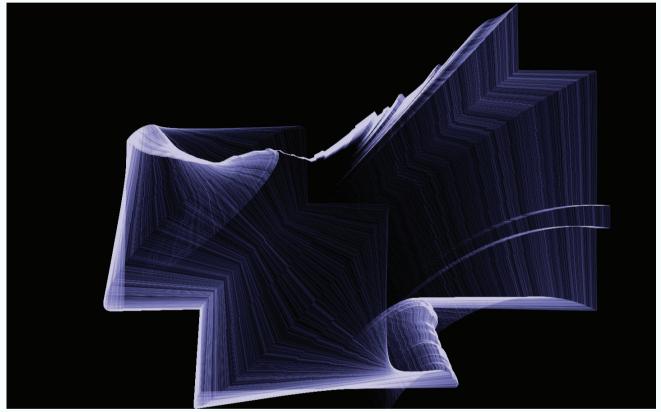
Drawing based on ward map of the city of Cleveland, by Alsino Skowronnek.

Alsino Skowronnek has been to America before, but this time it's different. "This city has forced me to re-contextualize my knowledge about modern-day urban life as I know it from Germany." Currently living in Glenville at The Madison, Skowronnek has been doing a lot of walking, he's ridden public transit, and taken ride-shares around the Cleveland area—and like many visitors, he was struck by how disconnected the city seems: "To me it feels as if this city is made up not of one entity but instead of many different 'mini-planets' where people live somewhat in isolation and without much exposure to others."

Moving around a city with huge social disparities across class and race, Skowronnek has felt vulnerable in a way he never has before.

Naturally, these experiences are informing the work he is

creating while here on his residency. Skowronnek is based in Berlin, one of three international participants in the current Creative Fusion cohort. He describes himself as a data designer, which he defines as someone that "comes up with hopefully new and inspiring ways of displaying data based on a specific objective. Just as a graphic designer uses typography and imagery to convey a certain message, a data designer uses data as a resource and creative element." Like his fellow CF residents, Skowronnek will explore the intersections of art, technology, and community issues to create visual art out of environmental and health data in Cleveland. While the CF didn't assign the subject matter specifically, the term they are bandying around is "environmental justice."



Digital drawing based on an outline map of Cuyahoga County, by Alsino Skowronnek.

So far Skowronnek has being trying to envision how to take his personal experiences in Cleveland into his work. He starts by asking himself, "What role does data play in such a context? How is it relevant in preserving or questioning social outcomes and how can it be used to start a conversation across these invisible borders? Which stories are being told and which remain untold? Is there a way that we can reconnect information about places with the people living there? I am not sure I have answers to any of these questions yet but this city certainly got me thinking."

Exactly how this will manifest into visual art remains to be seen. I ask him if he considers himself an artist, and Skowronnek explains, "when working with data, I usually have a specific intention in mind of what I want to create, but I do allow myself

enough room to play around and explore new ideas during the creative process...In that sense I guess in the best of cases there is an artistic element that results from that. I increasingly try to experiment with new forms of displaying geographic data and I hope that some of the stuff I do actually has an impact in the world beyond the simple visual. At the end of the day I am just a guy with a few ideas."

alsino.io Twitter: @alsinosko Instagram: alsinoskowronnek

# CITING YORICK, COUNSEL WITTILY SWATS AWAY LEGAL CHALLENGE TO DEREK HESS SKULL SCULPTURE

by Martin Schneider

ver the summer of 2018, there arose a contentious legal dispute between two Cleveland-trained artists, Richard VanOver and Derek Hess, which has of late reached a settlement. VanOver, a graduate from the Cleveland Institute of Art who is currently active in his original home of Buffalo, New York, sought compensation deriving from the online sale of statuettes of Suicide Note, an image Hess had created in 2008.

Hess and VanOver have known each other for decades; they knew each other while they were students at CIA. According to Hess, VanOver was a regular at the Euclid Tavern when Hess was serving as booker there in the early 1990s. In 1996, VanOver sought permission to create a sculpture based on a graphically explicit image Hess had concocted for a Boss Hog show at the Euc earlier the same year. Hess granted permission for VanOver to create a prototype but did not end up authorizing production of the result.

In order to promote the music awards issue of 2008, the Cleveland *Free Times* commissioned an image by Hess to appear on the cover of the March 5-11, 2008, issue of the alt-weekly. CIA graduate and local musician/artist/writer Ron Kretsch, serving as art director of the Free Times at the time, commissioned an image from Hess and received a striking image of a musical note with a skull serving as the "head" (as the round part of a note is called). Derek had called the image Suicide Note, and it was duly used as part of the cover of that year's music awards issue. Kretsch told CAN Journal that according to Free Times policy at the time, artistic rights for any covers reverted to the artist after thirty days, as happened in the case of Hess's Suicide Note.

According to VanOver, in 2013 he approached Hess to pursue collaboration on a sculpture based on one of Hess's images. Hess agreed, proposing Suicide Note as the image to work on. Hess told CAN Journal that he regards Suicide Note as "a signature image." Hess and his business manager, Marty Geramita—having noticed that they were nearing the limit of wall space of Hess's fan base—were only too happy to explore the sale of official Hess knickknacks that might take up space on the horizontal surfaces Hess's fans might have access to.

VanOver explained to CAN Journal that his proposal to Hess was that "I would not charge them for prototyping, only for resin and silicone supplies and I would make my money on the production side. They would pay me to produce the production run."

In the event, Geramita's sales-oriented requirements quashed some of VanOver's favored ideas, for instance his desire to execute a "high-end bronze art piece."

VanOver's experience as a sculptor did prove useful, however. "I even drove down twice to Cleveland to show him in person," VanOver stated. "Derek wanted a certain texture on the piece, so while I was in his studio I let him add texture that he wanted in the clay, based on a specific '70s sculptor that had heavy strokes of clay. I showed him that by using the alcohol torch he could achieve that look."

VanOver created a sculpture of Suicide Note but Hess, being not enthusiastic about it, requested an updated version, for which purpose Hess furnished VanOver with the plastic skull that would eventually be used to create the final molding. Amusingly, Hess happened upon the skull in the gift shop of the Cleveland Museum of Natural History.

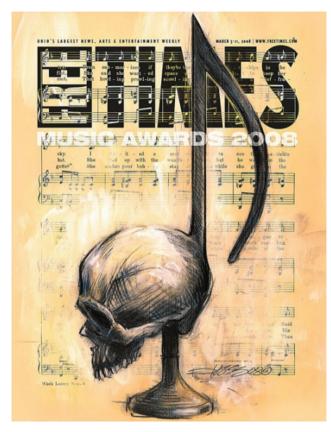
After VanOver's work visit to Cleveland, he "proceeded to mold the piece to get a prototype so we could get pre-orders. The quantity was 100 pieces." VanOver referred Hess and Geramita to a Los Angeles-based manufacturing company called Six-Five Studios, headed by John Duncan. Subsequent information would lead some to conclude that VanOver had a kickback arrangement with Six-Five Studios.

On February 15, 2015, due in part to his father's battle with cancer, VanOver sent an email to Geramita withdrawing from the project. A short while later, Geramita paid VanOver the amount of \$50 for "supplemental material costs." Geramita later used Mountain View Studios in Greeneville, Tennessee, to produce the run of one hundred Suicide Note statuettes.

In October 2017, Hess offered for sale ninety copies of a twelve-inch-tall sculpture based on Suicide Note. The list price was \$175, but for a limited period eagle-eyed Hess fans were able to purchase one for \$160, as many indeed did. Geramita told CAN Journal that the Suicide Note experience established to their satisfaction that there was a strong potential market for Hess statuettes.

VanOver's fiancée, Natalie Wille, discovered the impending sale of the Suicide Note statuettes on Facebook, and was irritated to notice that VanOver had not received a sculpting credit. (Hess and Geramita updated the Facebook listing to give VanOver due credit with alacrity, however.)

After Wille got in touch with Geramita, the latter stated that it



was his intention to "take care of" VanOver even though they had no contract in place. In the short window between Wille finding out about the sale of the sculpture and the item's production, VanOver reached out to Geramita and requested "credit on the packaging" as well as a "production piece free of charge." Over the last week before production, Geramita was able to alter the packaging and include the VanOver credit.

On December 17, 2017, VanOver contacted Geramita with an additional demand: that Hess pay VanOver \$4,200 for services rendered. VanOver's claim was that Hess had infringed on VanOver's creation—meaning the sculpture. Understandably, Geramita was stunned to hear this news at such a late date, but the next day he nevertheless offered VanOver a choice of \$1,000 or ten percent of the net profits (which would have been somewhat less money). VanOver rejected the offer.

In February and March 2018, VanOver's attorney James Niehaus contacted Geramita with the demands that Geramita pay VanOver \$2,200 and also relinquish 3D rights to the sculpture. VanOver agreed to Geramita's reduced offer of \$1,500, but Geramita additionally sought to block VanOver from producing his own versions of Suicide Note. Obviously, it was in Geramita's interest to maintain control over what versions of Suicide Note would enter the market. Negotiations bogged down over the question of the 3D rights and the matter of the confidentiality agreement.

This spring, Brian Asquith, a third-year law student in Cleveland



LEFT: The cover of the defunct alternative weekly newspaper *The Cleveland Free Times*, for which Suicide Note was originally commissioned. ABOVE: VanOver and Hess in happier times.

(and also a passionate fan of one Derek Hess) learned of the dispute. As Asquith told CAN Journal, the pivotal question for him was, "How much creativity did VanOver bring to the project?" Regarding VanOver's claims as exceedingly thin, Asquith exhorted Geramita not to settle. Asquith took the matter to CSU professor Patrick Kabat. In short order, Kabat and Asquith whipped up a stylish twelve-page letter replete with legal citations and quotations from Shakespeare ("Alas, poor Yorick!"). The defensive posture rested on the claim that VanOver's artistic contribution was minimal and that no work-for-hire was in place.

Kabat, who in recent years has been active in New York City as first-amendment counsel in cases involving HBO and The New York Times, saw nothing amusing about VanOver's attempt to stifle Hess's access to the market. Kabat told CAN Journal that "it seemed like there was nothing there" and that "it seemed like a grab"; his immediate reaction was that "there ought to be some pushback." "What was the original contribution of Richard [VanOver]?" asked Kabat. "By instruction and design, it was replicable."

In order to make the point that VanOver was in no position to suppress iterations of Hess's image, Kabat and Asquith actually concocted their own version of a "skull-note" made of wax and had Kabat's law students physically convey the impromptu sculpture to Niehaus's offices. The first line of Kabat's letter to Niehaus ran: "I've never sent opposing counsel a skull before."

As Hess commented to CAN Journal, "I think Rich is a nice guy and I'm sorry that things played out the way they did." For his part, VanOver told CAN Journal, "I'm totally disgusted with this whole situation...It became a legal issue based purely on principle and not on monetary gain."

# THE MURALS ARE THE MESSAGE

# COMMISSIONED IN BULK, MURALS HAVE RECENTLY PROLIFERATED AROUND CLEVELAND

by Michael Gill

I least one thing is happening very fast at City Hall: October 19, Mayor Frank Jackson's office announced an extraordinary opportunity for a Cleveland artist—to help celebrate the tenth anniversary of our sister city relationship with Rouen, France, by traveling there to paint a large mural, eighty feet long by thirty-two feet tall, in partnership with Rouen artists Idem and Mozaik. The city of Rouen would pay all expenses. Applications were due October 26. The work would be done during a trip November 6 through 20. By the time anyone reads this, the new mural will be complete. It's the second half of a commemorative exchange that began over the summer, when Rouen artist Patrice Marchand painted a mural on a wall of the Market Garden Brewery, near the West Side Market.

At the moment, a mural exchange seems just about a perfect token of Cleveland love. After decades during which almost no art other than illegal graffiti adorned Cleveland walls, the city has seen a proliferation of murals helping to define and beautify neighborhoods, and in some cases to promote diversity and community engagement.

Cleveland is still catching up to cities like Philadelphia (where Mural Arts Philadelphia has advocated for and coordinated public art in that city for thirty years, and claims sixty to 100 projects annually, including a restoration initiative to preserve older works) and New York, Miami, Los Angeles, among other thoroughly decorated cities. But the recent outpouring has been enough that in 2017, the *Huffington Post* counted Cleveland #6 among its nineteen best US cities to see street art.

In the last five years, scores of legal, commissioned murals have been painted around Cleveland. Had they happened piecemeal, they might not have gotten our attention, except as beautiful additions to the cityscape. But the fact is that these days, murals are coming in bulk quantities, neighborhood by neighborhood, as art organizations, neighborhood development corporations and city governments have discovered they can make a big visual impact with a relatively small budget. Several of these efforts have led to more than a dozen murals at a time. The projects have brightened the city, revealed aspects of our culture, and put tens of thousands of dollars into artists' pockets.

It's another case in which artists have led the way on a shoestring: in 2013, as a component of their place-making grant from the Kresge Foundation, the community development corporation in North Collinwood asked Waterloo Arts to create an art program of three exhibits dealing with vacancy as a theme.

But director Amy Callahan had just two time slots available on the gallery's calendar. Her solution was that the third exhibit would take place outdoors in the neighborhood, consisting of murals that would leave a lasting impact. Thus Zoetic Walls was born with a total budget of just \$20,000 that would create about twenty murals around North Collinwood, mostly along East 156th and Waterloo. Five years later, while one of the buildings is slated for demolition, and two of the murals on one building are destined to be painted over, most remain as a distinctive feature of the art district. They have had impact far beyond Collinwood: the idea was contagious.

"The Zoetic Walls were the first neighborhood-scale mural project in the area," said LAND studio's Tiffany Graham Charkosky. Since then, with community development corporations, foundations, LAND studio, and private funders all taking up the charge, murals have proliferated around Cleveland. In addition to Waterloo Arts, the Cleveland Foundation, Gordon Square Arts District, the City Club, the Inner City Hues collaboration, and the nonprofit Graffiti HeArt all have become major players fueling the local mural culture.

"There are different styles and goals with different projects," Charkosky says. "Graffiti HeArt does a great job getting done projects that keep the connection to graffiti style alive." Graffiti HeArt also has a scholarship program, raising money to send high school students to the Cleveland Institute of Art's Pre-College program.

Murals are also commonly commissioned with community engagement goals. One of the Hingetown murals, by Creative Fusion artists Ananda Nahu, Gary Williams, and Robin Robinson, and coordinated by Cleveland Public Theatre, was created with input from residents of the Lakeview Estates public housing project. It comprises multiple images of children who live there. Facing Lakeview and running the length of the 620-foot north wall of the Shoreway between West 25th and West 28th Streets, it is the largest single mural in Ohio.

Bulk-buying mural projects have included the Inter Urban project (a series of murals with additional related installations along the RTA Red Line), the Hingetown murals (created as part of the Cleveland Foundation's Creative Fusion program), the Gordon Square murals (along Detroit Avenue), Canvas City (a component of FRONT International that added three large-scale murals downtown), and the City Club's Freedom of Speech murals. Together, those projects add up to more than seventy





PREVIOUS PAGE: Kay Rosen, DIVISIBILITY, Installation view at 750 Prospect Avenue. ABOVE: Donald Black Jr, photo mural printed on vinyl, installation at the Harvey Rice Branch of Cleveland Public Library, 2820 East 116th Street, commissioned by the City Club of Cleveland. BELOW: Pat Perry, Refugees Welcome, RTA Red Line near West 25th Street, commissioned by the Cleveland Foundation and LAND studio as part of the Inter Urban project.

works. But there are a multitude of additional, individual projects, including Cleveland Skribe Tribe projects in conjunction with CAN Triennial and at Nikki's Music in the Buckeye neighborhood, and ten murals in public spaces coordinated by Graffiti HeArt, which together bring the total above 100.

There's been a learning curve, both for artists and the organizations that hire them. Waterloo Arts Executive Director Amy Callahan, who initiated the Zoetic Walls project, says just five years ago, she could not find Cleveland artists outside the graffiti underground who knew how to paint on a mural scale. That meant most of the artists painting in that project were from out of town. Clevelander Bob Peck was the exception. Charkosky recalls that all the local artists who worked on the Inter Urban project were painting on that scale—enlarging images, climbing ladders and riding up and down on scissor lifts—for the first time.

By now, though, multiple artists accustomed to painting on canvas have added mural scale works to their repertoire,

including Eileen Dorsey, Darius Steward, Dante Rodriguez, and Bob Peck. Several from the graffiti scene, including Swim / Osman Muhammad, Mister Soul and others of the Cleveland Skribe Tribe, have learned to work within the parameters of legal commissions. In addition, the heat application of vinyl has enabled artists to print photos and other digitized designs at mural scale.

City governments and community development corporations have also developed familiarity and a level of comfort with the idea. The City of Cleveland Planning Commission recently added the role of Public Art Project Coordinator. In that capacity, Tarra Petras is in the process of developing a database of public art in Cleveland, which will eventually be accessible to the public online.

But seeing the results and wanting to match them seems to have been the greatest driver of progress. The contagion is especially visible heading west along Detroit Avenue. After the Hingetown murals between West 25th and West 31st Streets,





Odili Donald Odita, Constellation, installation view from Prospect Avenue, 2018, commissioned by FRONT International Cleveland Triennial for Contemporary Art.

Cleveland councilman Matt Zone took interest and supported Gordon Square Arts District's mural commissioning project between West 52nd and West 73rd Streets. Meanwhile, a little farther west, the City of Lakewood has created a Public Art Commission and guidelines for commissioning murals, which already has produced results.

"We were definitely inspired by the Canvas City murals and a number of things coming together, says City Club of Cleveland executive director Dan Moulthrop. We were inspired by the Creative Fusion project, and by the murals along the Red Line." As result, the City Club has launched its Freedom of Speech project, a series of three murals at different Cleveland locations, as a way to commemorate the 75th anniversary of a 1942 mural by Cleveland artist Elmer Brown, which is in the City Club dining room.

Because of their high visibility, murals have effectively helped organizations represent diversity. The Inter Urban murals took this up as a theme, charging artists with the interpretation of books that won the Anisfield-Wolf awards, which annually recognize books contributing to our understanding of race and diversity. The City Club has also taken up this cause. Its historic Elmer Brown mural—despite having been painted by a Black man—consists entirely of White men in heroic poses. Moulthrop sees the new murals as a way to promote the fact that freedom of speech is for everyone. The first, installed on the wall of Bonfoey Gallery, is a design by April Bleakney and features the figure of an African American woman. It incorporates lines from the City Club creed: "I am a product of the people, a cross

section of the community, weak as they are weak, strong in their strength..." A second mural, a photograph by Donald Black to be installed at the Harvey Rice branch of Cleveland Public Library, features a young African American boy using a microphone to break through a glass American flag. A third design, by the late Christopher Darling, features diverse human figures against a red, white and blue background, juxtaposed with the words "Dialog," "Diversity," and "Democracy." It will be installed at Cleveland's New Tech Collinwood School.

The impact of the murals has been amplified, as well, by social media. Three projects in particular are made for that: As part of Instagram's world-wide, LGBTQ diversity initiative known as #kind-comments, Joe Lanzilotta and Erin Guido (both of whom work for LAND studio) were commissioned to paint the "Love Doves" on the concrete wall near the Shoreway ramp at West 25th Street. Selfies of the rainbow-striped birds, which say to each other "I love you very much, also" are prolifically shared on the social media platform. Lanzilotta says at least one couple has used the image for their wedding invitations.

Also figuring prominently in tourist selfies are two murals coordinated by Graffiti HeArt. The first is by Ohio-born traveling artist Victor Ving, who included Cleveland in his "Greetings From" series. On a south-facing wall at West 25th Street and Chatham, it's a postcard-style image juxtaposing locally iconic imagery within block letters that say "Greetings from Cleveland." In the shadow of the West Side Market, it's a natural photo op for visitors. A second in similar style by Vic Savage and Alan Giberson greets



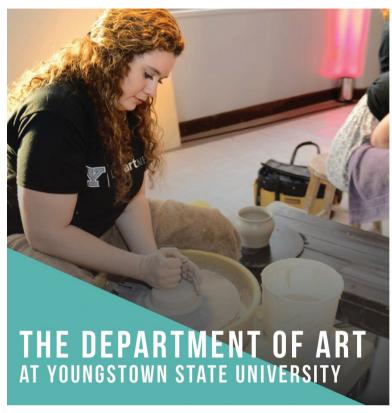




people entering Tremont on West 14th Street near Auburn, on the wall of the Tremont Convenience Food Mart.

All that sounds like a lot. But most of the mural projects to date are concentrated along a few corridors, and the trend has only begun to spread into other neighborhoods, like Buckeye and

Hough. "We are getting increasing calls from council representatives," says Charkosky. Meanwhile, with artists learning the trade, and with nonprofit organizations and governments developing capacity and getting comfortable with it, the proliferation seems likely to continue.



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# **CLEVELANDARTISTREGISTRY.ORG**



# **BACK TO FRONT**

by Douglas Max Utter

hether or not many people, local or otherwise, actually saw any of the works and projects completed by its 111 artists, or visited some (or even none) of its 26 sites in Cleveland, Akron, and Oberlin, FRONT Triennial was a big deal. It succeeded in putting our region decisively on any map of international twenty-first century art events. Ambitious planners intended the affair to be visible, if not from space (though certainly it took in enough Ohio geography for that, too), then from the comparably wide vantage of art history. The triennial was conceived as a new player in the long-running, high-stakes game of experimental civic art events, plugging artists, museums, universities, and local economies into a world-wide web of artistic dialogue.

Ambitious is hardly the word for it. I suspect it had a dreamlike quality for much of the population of northern Ohio, who largely failed to tune in for this initial chapter. (Plans for the next Triennial opening July 17, 2021, are already nearing completion.) Be that as it may, word of the brand-new project reached interested folks in New York and Bilbao, London and Lisbon, Berlin and Beijing—and some of them came here to check it out. And, really, FRONT was at worst hiding in plain sight. Local newspapers and news channels gave it respectful coverage, and the eight major arts institutions that partnered with FRONT offered big slices of FRONT's eleven "Cultural Exercises" throughout the summer months. The final figures aren't in yet, but Front International's Executive Director Fred Bidwell reports that the click count is likely to top out at some 300,000 visits (which of course isn't the same as visitors).

Since the beginning of the last century, and far more intensely in the last few decades, theoretically ambitious, curator-driven biennials and triennials have sprung up in a dizzying array of cities, from Documenta (founded in 1955 in Kassel, Germany), to Bilbao (Spain), San Juan (Puerto Rico), New Orleans, Miami, Beijing, and many, many more. During the last three decades they've served as counterpoint to a swelling stream of commercially robust international art fairs, where big name galleries trot out their latest favorites, turning up the flame under a market which, like any other, needs regular infusions of urgency and novelty. In the arts themselves, an almost imperial advance of new media and modes of apprehension into history, medicine, political science, and every other corner of modern life, is by now a tide that has swept away most traditional approaches, and encouraged far-reaching global dialogue that swamps regional claims to autonomy. If anything, FRONT, with its echoes of military and meteorological conditions, invokes a force that's overdue in our part of the world. It might even be understood as a rearguard action, insightfully (if inevitably) initiated here by the Transformer Station's Fred Bidwell and likeminded cosmopolitan art and

business professionals drawn into the mix by Bidwell's energy and commitment. This is, pretty obviously, a thing that needs to happen for the health of art in the region, as well as a vision that has captured many hearts and minds.

Imagine FRONT as a neural net, thrown wide over Cleveland, stretching south to Akron and westward to Oberlin. One effect of the event as conceived by Artistic Director Michelle Grabner and other early planners, is to spark a new consciousness of and for the city, by proposing a series of nodal venues and energies. These in turn produce a portrait sketch (so to speak) of a geopolitical region.

To take just two examples from FRONT's exhibition schedule, visitors could start with the late, very influential California photographer Allan Sekula's 2006 documentary film *Lottery of the Sea*, screened aboard the Science Center's vessel, the William G. Mather, permanently docked downtown at the Ninth Street pier. The 179-minute single-channel video work illuminates the role of maritime distribution in world economic terms. It also serves to introduce the sheer scale and complexity of FRONT's intentions.

Or, following a lower-profile curatorial move, persistent visitors might find Cleveland-based artist Lauren Yeager's solo exhibit. Yeager was invited to contribute a show of her conceptually-oriented, combinatory found-object sculptures, displayed at the Vista warehouse on Cleveland's Near West side. In Sculpture Bases about forty new works of varying dimensions were arrayed around a polished cement floor, in a cavernous space opening off a loading dock. The pedestals are made from anything and everything (an outsized globe, an upside down jacuzzi, even the blackened stone feet of a small statue, broken off at the ankles)—using shapely or mechanical, often manufactured items which, absent any actual sculpture, become a weird breed of parenthetical works all on their own—bases dreaming of sculpture, of an art that perished or has yet to materialize, or maybe is simply out of the guestion. In a conversation recorded in Volume 2 of the FRONT catalog, Detroit painter James Benjamin Franklin remarks, "That's a crazy path."

"It feels crazy," Yeager replies laconically.

Crazy in a good way, I think we can assume. Yeager's top-down, or back-to-front, concept could sum up the FRONT experience as a whole, at the end of its first, pedal-to-the-metal initial run. The triennial was something like sculpture in search of a pedestal, or like a pedestal looking for...things to put there; which somehow works, rewarding both searches in unanticipated ways, illuminating questions that nobody asked. It works because, by design, it can't fail. Call me crazy if you want, but I'm looking forward to the next iteration of this mad scheme.



Lauren Yeager, Sculpture Base, 2018, commissioned by FRONT International Cleveland Triennial for Contemporary Art, as installed at the Vista Color Building.

# THE ART HOUSE IN BROOKLYN CENTRE: FILLING THE GAP

by Brittany Mariel Hudak



Students painting at the Art House



Augusto Bordelois teaches a class of students at the Art House

The Old Brooklyn Community Elementary School no longer has an art teacher. Sadly, such is the case at many area schools—art is one of the first things cut in high-need, high-poverty, urban school districts facing difficult budget decisions. For nearly twenty years, the Art House in historic Brooklyn Centre, a nonprofit arts center, has tried to fill that gap by making art more accessible to those who need it through a variety of programs. And now, under the helm of Executive Director Laila Voss, their efforts have been recognized with a Stand for the Arts Award. Launched last year by Ovation TV (an arts television network), this initiative grew out of a partnership with the cable system Spectrum. The award recognizes outstanding local arts organizations in Spectrum markets across the US. Art House was chosen as one of twelve recipients of \$10,000 for their continuing efforts to enrich lives and promote learning through the arts.

Much of this effort is shouldered by Laila Voss, who is a bundle of energy. During a recent visit to the Art House to discuss their award, I struggled to keep up with her as she toured me around their 3,000-square-foot studio, housed in a 1948 domed Quonset building. With facilities for ceramics, painting, printmaking, book-making, and more, on this day the Art House would be hosting Denison Elementary fourth graders for a painting class taught by local artist Augusto Bordelois. Through their Urban Bright program, Art House partners with local schools to provide meaningful, hands-on learning experiences for students. All the classes are taught by professional instructors, including many well-known area artists (such as Bordelois). The program focuses

on providing services to schools in low-income, underserved communities in Greater Cleveland.

"I am acutely aware of the need for robust art programming in and out of schools," Voss says. "Our free programs give children the chance to gain a broader world perspective and realize their full potential." She explains that Art House is researching the best ways to service this need as broadly and deeply as possible. A nearby wall is completely covered with handwritten tables of their plans—goals, projects, mission statement, etc. Working at her desk she can look up and be reminded of these plans every day.

Voss is a well-known artist herself and an active participant in the Cleveland art "scene." In her work Voss explores urban as well as psychological landscapes, and has exhibited installations, performances, sculptures, and drawings throughout the United States and abroad. In addition, she taught art for years at several colleges and universities in the Northeast Ohio region before accepting her post at the Art House two years ago.

Having inherited a very busy schedule of programs and workshops, and with only a skeleton staff, Voss oversees not only the Urban Bright program, but also StudioGO (fee-for-service workshops and classes for businesses, organizations, community groups, schools and other agencies), teen and adult art classes, and family open studios (free monthly workshops for families led by professional artists).

In addition, Art House hosts quarterly Community Culture Nights—free artist lectures featuring well-known local artists. Past participants include Kasumi, Natalie Lanese, Martinez E-B,



Exterior of Art House's main structure, a converted 1948 domed Quonset building



Laila Voss, Executive Director of the Art House

and Robin VanLear. Coming up on November 30, award-winning filmmaker and comic book artist Ted Sikora will speak about his creative process.

Art House also holds an annual Chili Cook-Off, Day of the Dead workshops, and an Artist Inventory Challenge. For the Inventory Challenge, Art House invites a select group of artists to bring their own excess inventory, and along with the Art House's overstock they use the materials at hand to create one-of-a-kind works of art. The resulting artworks are then sold to benefit Art House.

With a schedule this busy, Voss hasn't had much time to devote to her own art, but as the children from Denison Elementary raucously start their painting class, Voss is right there to help a group of girls struggling with their clouds. Some of the students simply hold their paintings up into the air, trying to get her attention—"Miss! Miss!" they shout, wanting her approval.

As we sit and chat in her office, Voss describes the Art House as an anchor and a resource—but I'm wondering if that description is more apt for herself. Since Voss took the reins, in

addition to the Stand for the Arts Award, Art House also received a Community Vibrancy Award from Metro West Community Development Organization, and has continued to bring more community partners aboard—increasing their programming along the way. Art House now serves over 6,000 children annually, and hopes to expand their staff and capacity in the future. For now, they're fighting the good fight one student at a time. Voss explains, "Art shapes every culture. It is integral to the development of a whole human being. With arts learning, children grow up to be innovators and actively engaged citizens." I couldn't agree more with this assessment, and if anyone can lead the charge to action, it's Laila Voss.

CAN Journal would like to thank the Art House for hosting our Winter 2018/2019 Issue Launch Party.

To learn more about Art House's programs and upcoming events, please visit arthouseinc.org.

# **ALLEN RUPPERSBERG, THEN AND NOW**

by Bruce Checefsky

Cleveland Museum of Art Through December 2

Commissioned by FRONT International: Cleveland Triennial for Contemporary Art



Allen Ruppersberg: Then and Now, July 1, 2018 – December 2, 2018. The Cleveland Museum of Art, Commissioned by FRONT International: Cleveland Triennial for Contemporary Art. Photo © The Cleveland Museum of Art

illboards suck. That was the first thing I thought about when read Cleveland native Allen Ruppersberg (born 1944) was paying homage to his hometown in his new body of work commissioned by FRONT International: Cleveland Triennial for Contemporary Art, titled *Then and Now*. Really, billboards? When I think of Cleveland, billboards are possibly the last thing that come to my mind. Still, Ruppersberg is a big-time artist from two big-time cities (New York City and Los Angeles) where, last time I checked, billboards are plenty, they're digital, and they're especially annoying to anyone living near them. In the text that accompanies his work at the Cleveland Museum of Art, where his installation will remain on view through December 2—long past the closing of FRONT International on September 30—the museum explains that "the illuminated photographs were taken from the vantage point of billboards across Cleveland—from the roadways along Lake Erie and the steelyards to the mouth of the

Cuyahoga River. These billboards no longer deliver commercial messages, but rather offer the viewer unseen perspectives of the city—that is, what the billboard 'sees' from up above."

Alright, that's clear enough. In other words, it's an experience similar to one that I'm about to explain: while you read these words, these words are reading you. Eerie, isn't it?

I didn't attend "Curator Talk: Allen Ruppersberg and Kerry James Marshall" when it was held at the museum on September 19, so my bad. Maybe I would have learned a few things about motive, purpose, reason, intent, or any litany of concepts needed to decode Ruppersberg's *Then and Now.* But that was then, and this is now. As I stood in front of the illuminated photographs within the context of the Museum of Art—which I did recently with a colleague from Cleveland, someone active in the arts and an artist in her own right—I wondered what, if anything, this had to do with Cleveland. I turned to her and asked the question. We



1400 West 25th Street at Detroit Avenue, Cleveland, OH, 2018. Allen Ruppersberg (American, b. 1944). LED light box with Duratran film, vinyl wallpaper. Photo © The Cleveland Museum of Art. Courtesy the artist, Greene Naftali, New York and Marc Selwyn Fine Art.

shrugged our shoulders in disbelief. "Billboards. If only they could talk," she said. "I wonder if he got out of the car to takes these? They look like drive-by pictures."

Fair enough question. Allen Ruppersberg is an important conceptual artist. His exhibition record is impressive. While in Los Angeles in the early years of his career, he hung around with John Baldessari (the grandad of conceptual art) along with Ed Ruscha (whose seminal 1963 photography book *Twentysix Gasoline Stations* turned art photography on its head), William Wegman (of the hilarious and iconic Weimaraner series) and Allan McCollum (known internationally for his crazy Plaster Surrogates, an exploration of mass production with a nod to the impenetrable art world.) These dudes were onto something then and remain important in their own right even today.

But Google search "Cleveland" and you'll get words like *Dawg Pound, Polish Boys, mustard, The Big Egg, Great Lakes, pierogies, rock 'n' roll, Sweeties, Westside, Slyman, beards, A Christmas Story, leg lamp, Melt, Orchestra, fries, Drew Carey, Playhouse, Happy Dog, Goodyear, Lola, Phoenix, Browns, bowling, Indians, and Cavaliers, along with burning river, burning hair, housing crisis, tree lawn, and you guys.* You'll also get information like Cleveland is the 51st-largest city in the United States, and the second-largest city in Ohio; Cleveland residents are called Clevelanders; it was founded in 1796 and emerged in the early 20th century as an important American manufacturing center; by

1920, Cleveland was the nation's fifth-largest city; potato chips were first mass produced in Cleveland; Life Savers candies were invented here; Karamu House is the oldest African-American theater in the US; American poet Langston Hughes attended high school in Cleveland; the Hough Riots erupted in 1966 and the Glenville Shootout took place in 1968. In 1967, Cleveland became the first major American City to elect a black mayor, Carl Stokes (who served from 1968 to 1971), and plenty more interesting, enlightening revelations about the Remake on the Lake.

Search for "billboard + Cleveland" and, well, not so much. Other than a colorful ad from Lamar Advertising Company, one of the largest out-of-home media companies in the world, to lease their billboards, logo signs, and transit displays, combining the words billboard and Cleveland is like using ketchup on an all-beef hotdog (rather than Cleveland's famously tasty Bertman Original Ball Park Mustard!). You want to enhance the all-beef dog, not camouflage it.

With a moderate degree of experience taking pictures myself, I said, "It looks to me like Ruppersberg got out of his car to take these photographs."

My colleague thought about it for a moment. "He probably asked whoever was standing in his view to move to the left or right, to get out of the picture," she replied, then added, "I'm in the mood for a hot dog with Froot Loops. How about you?"

# **A CONVERSATION BETWEEN DARICE POLO AND** BARRY UNDERWOOD coordinated by Rebecca Cross



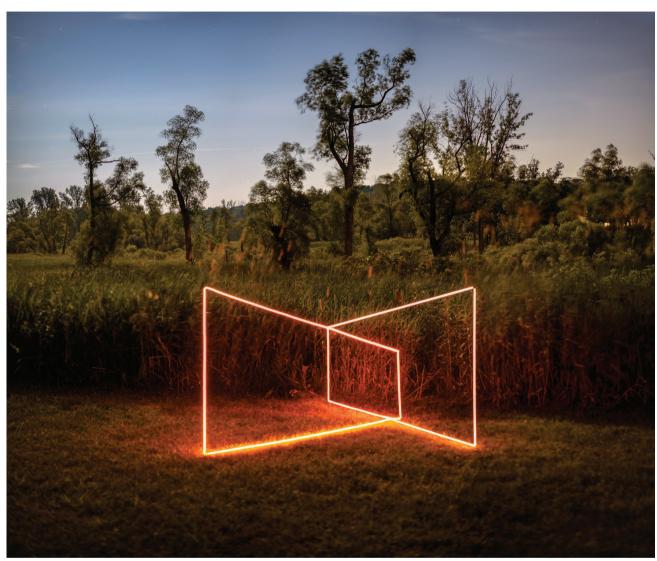
Darice Polo, Liberty Island 1958 (4), 2009, Graphite, 10" x 6 5/8"

**DARICE**: In inviting me to participate in the *Full Fathom Five* exhibit at Progressive, did you see a connection in our work, and where did that interest come in?

BARRY: I was moved by a lot of [what] you were posting on social media, and seeing your work at Bill Busta's gallery. I was really curious. I also felt that it wasn't loud, overtly political work, but very quiet, personal, more about the effects on the individuals or the families, rather than pointing blame at somebody, like Robbie Conal calling out the traitor. Then when we had the studio visit for the Full Fathom Five exhibition, I was really struck by your craftsmanship, the detail-oriented approach to the work. It's a

slower process for making it, which I was really impressed and inspired by and in awe of.

DP: Oh, thank you. When I look at your work, I can't help but think about the environment and climate change and how our administration is completely ignoring it. I too see your work as not being overly "in your face." Your work is so beautiful. Although you are expressing the intrusiveness of man and technology on the environment, and a kind of perverseness, it's really beautiful at the same time. Also, I'm drawn to your black and white pieces, to this kind of rich tonal beauty in photography. They feel like a dark mournful expression. My work to some degree is also a mournful



Chesterton, IN, light installation by Barry Underwood.

expression, not nostalgic, as some have interpreted but a mournful homage to a people who have been forced and displaced from their homeland. So, what we're doing to our landscapes, to our environment, is not any different from displacing people from their land. I think it's all interconnected.

**BU**: I read a quote this week of a Nigerian proverb: "Until the lions have their own historians, history will always be told by the hunters." The indigenous people in the Americas are not going to be the ones who have their own history told from their point of view. Giving a voice to the individual is important because a lot of stuff is getting drowned out by the noisy things on the top.

**DP**: Right. It becomes an issue of, "Well, you owe us money," you know? Rather than, "What's the human toll on a group of people?" While I'm largely an advocate for Puerto Rican culture, I also believe that the effect of climate change is the number one issue we're facing today. It has to be about the people and our survival

as human beings. The fact that we've withdrawn from the UN's Human Rights Council is shameful. It's just mind boggling to me. So, when I think about Puerto Rico now, it's difficult not to shout out. For so long I've been quietly creating a body of work, primarily for my own benefit, navigating through a lot of the issues, and trying to understand history. It was a personal process, like the meditative quality of making work. As an artist it's a challenge to make work that retains some sense of beauty and still be able to speak to the world about these issues. As I bring more text into the work and at times become didactic, it's less reliant on formal elements that as artists we are always thinking about. But also, I'm an educator and I want people to understand what's going on in Puerto Rico, that it is a colony. I think understanding colonialism is particularly important to understanding the history of our environment. When Puerto Rico was taken over it was seen as a way to make money. You have this island of people



Cube, light installation by Barry Underwood.

you can essentially exploit and make money off of, and that's similar to what you're saying about natural resources, right? The history of wars is always about that piece of land, its location and resources. It's never about the people. But now North Americans are faced with climate change and they can't say, "Oh, that doesn't affect me."

**BU:** People always think that the natural world or nature is over there and we are over here: that there is a separation, but there's not really a separation. I think of it as, we're all on a small rock in a bubble of air. There shouldn't be an us and them. On this planet, we're all earthlings. And, this doesn't just extend to people. It's all the animals too. Everything that's living on the planet is an earthling.

One of the things you're touching on is strategies—as in, how we communicate our ideas, our message. For some artists, the screaming or the loud sort of booming of their work is important to get that message across. I'm interested in the strategies of Felix Gonzalez-Torres, who talked about being more camouflaged, in part because if it was a black and white issue, the work

that he was making would become an easy target for the opposition. So, he employed the strategies of his opposition. In order to get his work out there, he thought of it as a virus. Not necessarily a virus in the bad sense, but how can you get past the wall, the barricade that's there with the opponent? Essentially, it's a means of communication. Not necessarily a Trojan horse, to take over, but something to kind of spread information that is about resistance. There's got to be a means to communicate and I think sometimes you've got to be subtle. Sometimes you have to not be overt. I'm a little frustrated with some responses to my work but I know that it's getting through to people at first in a benign, or non-threatening way. Like, "oh, look at the pretty landscape." That would be the attractionlike the moth to the flame. Then hopefully people will

look past the how I did it, to "What's going on?" Like, "Why is this here?" Then sort of breaking it down. "The thing that I thought was pretty, was actually a pretty harsh color. It's kind of abrasive. I'm interested in the land just as much as the thing that's kind of scratched into or sort of marked there. And the landscapes are a bit awkward. If you were to take out that intrusion or that mark, you're just left with the landscape, and there's something odd going on there."

I like to shoot uphill a lot. Part of the reason is technical: I can deal with foreground/background a little bit easier, especially with the 4x5 camera. When I was making dioramas, I was always thinking of theater where the old stage is raked and has a type of Renaissance painting's one- or two-point perspective. I take some hints from painters, like Gauguin, as in the way that a table can be tilted in space. He did some still life paintings where in an interior of a room, the table is not quite to perspective. And photographer Jan Groover's still lifes at first look like a traditional still life, but then at closer look, the ground to the figures is kind of wonky, or twerked. In my final piece for MOCA Cleveland in



Open Letter to a Libelist, 2018, film still, @ Laughing Rooster Pictures, Darice Polo.

2012, you can see the little marks that I made for crosshairs, or the glow sticks to outline the stairs, but if we take that away it's a discombobulating space alone.

**DP**: This makes me think of Trenton Doyle Hancock, whose work on the surface appears to be very humorous and light, and rooted in comics. The viewer can easily enter the work and think, "Oh, this looks fun," but when you delve in, you realize it's much deeper than that.

**BU**: Well, it's a question I asked my students. When we get down to the nuts and bolts of the ideas, what is art? It's a form of communication. So how do you want to communicate an idea? It goes back to what we were saying earlier: Do you want to be pushing people over or do you want to sort of nudge them? Then of course, I think we can also say, do we want to pick people up? Teaching takes a lot of time. But I can also consider it part of the process, like how you and I are exchanging ideas here, we can exchange ideas with students.

DP: Exactly.

**BU:** I just tell the students, "I'm just like you guys. I'm just a little bit further down the road." They have currency. They have experience. I told the class the other day, they're 21-year-old students and I'm like, "You know, you've got 21 years of experience. That's a lot."

**DP**: It's fresh because they don't have a lot of baggage clouding their vision.

BU: Right, right.

**DP**: I also think about the beauty of the black and white image in old film, because I really love and appreciate it. Video is much harsher, so there's this challenge of having the immediacy of

using this new medium, essentially because it's economical. It's easy to carry around on site and not too heavy. It's not a big camera. But then also, how do you make that image powerful and interesting and also beautiful in terms of softness? Video can be harsh at times. So, it's been great to build this film I'm working on, and it's interesting how the research for the film has informed the 2D work I've been making over the last couple of years.

**BU**: Is there a cultural approach to the storytelling? Different cultures have different approaches or different styles to telling stories, so I wondered if you were sort of using some of the ideas or strategies from Puerto Rican culture?

**DP**: I sat down with elders and had conversations with family in Puerto Rico, so some of that footage I'm integrating into the film. I had a discussion with a man whose father spent his whole life working in the sugar cane industry. The equivalent to, say, car manufacturing here in the Midwest and the people who all their lives built cars and their children planned to do the same. It was that sort of tradition. But also, this film is a collaborative project with my cousin who lives in Puerto Rico. She's this great photographer. She's been with me from the beginning and took me around the island to specific places she thought were very important to the film. A lot of the places where we captured footage were because of her and her sensibility.

BU: Nice.

DP: I'd like to say I really love your work, Barry.

BU: Thanks, and yours too.

**DP**: I'm glad we were able to exhibit together at Full Fathom Five.

BU: Yeah, it was a treat.

# WINTER 2018-19 EVENTS

by Anastasia Pantsios

# THROUGH NOVEMBER 24 I Scarce Can Take It In

The four artists in this show fall in the general category of "outsider" artists, though each has their own approach to and relationship with art. The late Rev. Albert Wagner, a Clevelander who died in 2006 at the age of 82, most closely adhered to the model: he discovered art at the age of 50 and began churning out his religiously themed paintings on any object he could find. He's said to have made more than 3,000 works. Martha Cliffel's assemblages are an enchanting treasure chest of found items, including religious medals, playing cards, dice and doll parts, that make sly statements about the role of women in society and the church. Gadi Zamir's intricate altar-like creations fashioned from scavenged wood and Misty Lindsey's text-based art round out the show.

#### **WORTHINGTON YARDS**

THROUGH DECEMBER 1
Altered Value: The Art of Funny Money
by Josh Usmani

**TREGONING & COMPANY** 

THROUGH DECEMBER 2
Allen Ruppersberg: Then and Now
CLEVELAND MUSEUM OF ART

THROUGH DECEMBER 2
Martine Syms: An Evening with
Queen White
MOCA CLEVELAND

THROUGH DECEMBER 5
Ceramics Student Show
ORANGE ART CENTER

THROUGH DECEMBER 7 23rd People's Art Show THE GALLERIES AT CSU

THROUGH DECEMBER 14
47th Annual Juried Art Exhibit
VALLEY ART CENTER

THROUGH DECEMBER 14
ThinkCraft: Fresh Takes
CLEVELAND INSTITUTE OF ART

# THROUGH DECEMBER 16 Barbara Bloom: The Rendering (H x W x D =)

The FRONT International Triennial is over but a few exhibits remain on view. One that's worth the drive to Oberlin is this installation in which Bloom chose paintings, prints, drawings and photographs from the Allen's collection and created three-dimensional architectural elements that echo elements in the works and draw them out of their planes. In addition, her constructions hold a visual conversation with the architecture of the gallery itself, designed by noted architect Robert Venturi.

#### **ALLEN MEMORIAL ART MUSEUM**

THROUGH DECEMBER 21
Palimpsest: Hand-drawn animation and video projections by Rian Brown Fragments, encounters and repre-

Fragments, encounters and representations [ON EXILE] by José Carlos Teixeira

THE SCULPTURE CENTER

THROUGH DECEMBER 23
Barbara Bloom in Context: Works from the Pictures Generation

Radically Ordinary: Scenes from Black Life in America Since 1968

Japan 1908: Photographs by Arnold Genthe

A Different Kind of Pictures: Pinhole Photography by Adam Fuss ALLEN MEMORIAL ART MUSEUM

**THROUGH DECEMBER 30 Heights Arts 17th Annual Holiday Store** 

**HEIGHTS ARTS** 

THROUGH DECEMBER 30
Jenniffer Omaitz Drawings: 2013-2017
JUDSON PARK

THROUGH DECEMBER 31
Cats & Dogs featuring the work of
George Kocar, Gerry Shamray &
Friends

THE ART GALLERY, WILLOUGHBY

THROUGH DECEMBER 31
Greg Martin: Seen and Not Seen
MASSILLON MUSEUM OF ART

THROUGH JANUARY 4
Jessica Pinsky Solo Exhibition
HEDGE GALLERY

**THROUGH JANUARY 6 Deb Pinter: Botanical, An Intimate Portrait** 

SHAKER HISTORICAL SOCIETY LISSAUER GALLERY

THROUGH JANUARY 11
Tatiana Bilbao Estudio: The House and the City
1POINT618 GALLERY

THROUGH JANUARY 13 In Her Image: Photographs by Rania Matar TRANSFORMER STATION

THROUGH JANUARY 20
Annual All-Judson Park Art Show
JUDSON PARK

THROUGH JANUARY 21
Renaissance Splendor: Catherine de'Medici's Valois Tapestries

Clarence H. White and His World: The Art and Craft of Photography, 1895-1925

Ohio-born Clarence H. White is one of the best-known artists to come out of the Pictorialist movement, known for its dreamy photos arranged to depict moods, emotions or tell stories rather than observe life as it is, often using manipulation and vintage processes. White was inspired to take up photography after a trip to Chicago's Columbian Exposition in 1893 and became a key member of Alfred Stieglitz's Photo-Secession movement, formed in 1902 to promote Pictorialism. White didn't do much work after WWI and he died young, in 1925 at the age of 54. But he left behind a body of introspective, romantic work that seems simultaneously both antique and timeless.

**CLEVELAND MUSEUM OF ART** 

Your easy, chronological guide to what Northeast Ohio galleries and museums have coming up in the next few months. More information about many of these exhibits can be found elsewhere in the pages of *CAN*. Enjoy the shows!

# THROUGH JANUARY 21 Allison Zuckerman: Pirate and Muse Jeff Donaldson: Dig

Donaldson was a co-founder of AfriCOBRA, an art movement launched in 1968 on the south side of Chicago. These activists/artists sought to make work that reflected black culture and politics, intended for a black audience. Donaldson's paintings, prints and mixed media works, with their brilliant color, intricate patterns and African motifs, epitomize what the group was aiming for. This is Donaldson's first museum retrospective, and features his classic AfricOBRA work, along with his lesser-known work from the 1980s-00s, including some never exhibited previously.

**AKRON ART MUSEUM** 

#### THROUGH JANUARY 27 Camel Collective: Gated Commune + Grip

#### **Alexis Rockman: The Great Lakes Cycle**

Rockman is a New York-based painter and environmental activist who incorporates site-specific materials such as soil or sand into his deeply researched mixed-media works that project what environments may look like in the future based on their past and present. This exhibit centers on five new mural-sized works, along with field drawings, watercolors and a documentary film, which look at the Great Lakes, their significance and the threats they face.

**MOCA CLEVELAND** 

THROUGH MARCH 3
The Fabricators
AKRON ART MUSEUM

#### **THROUGH MARCH 3**

Continuum: The Cleveland School and Beyond

**CANTON MUSEUM OF ART** 

**THROUGH APRIL 14** 

Brian Bress: Pictures Become You AKRON ART MUSEUM

**THROUGH APRIL 30** 

Claudia Comte: Zigzags & Diagonals

**MOCA CLEVELAND** 

THROUGH JULY 14
Planes, Trains & Automobiles

AKRON ART MUSEUM

**THROUGH SEPTEMBER 2** 

Double Takes: Historic and Contemporary Film + Video

**MOCA CLEVELAND** 



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## **CAN Journal Winter Issue Launch** Third Friday

5-9 pm **ART HOUSE** 

16 Time Warp Reception 5-9 pm **E11EVEN2 GALLERY** 

Recent Acquisitions: 2015-2018 Through February 15 **ARTNEO** 

# 16 Ya-Lan Yu pop-up exhibition, hosted by Zygote Press

Ya-Lan Yu is a Taipei-based printmaker who is in town as part of the TaipeiXCLE artist residency at Zygote Press. Her favored process is woodcuts, which she uses to create landscapes that reflect her personal feelings and life experiences.

Reception & artist talk 6-8 pm

**Through November 23 CWAL GALLERY, 78TH STREET** STUDIOS

Holiday Treats
Through December 21 **ARTISTS ARCHIVES OF THE** WESTERN RESERVE

**Jessica Pinsky: Dissection** Through December 28 HEDGE GALLERY

Cleveland Flea Through November 18 THE MADISON

16 Vivid Stories: Bess Rodriguez Richard

Richard, whose parents were diplomats, lived in many countries and cities (including Cleveland). But Mexico had a particularly

strong influence on her color-drenched paintings, regardless of what country is depicted in her landscapes and semi-abstract florals. She gives her landscapes an extra boost with an underpainting technique that makes them seem to sparkle.

Reception 5:30-8 pm

**Through January 12 ARTISTS ARCHIVES OF THE WESTERN RESERVE** 

James Webb: It's Not What It Looks Like, an Audio Guide to **Getting Lost** 

### **Sarah Kabot: Forgetting Lessons**

Reception 6-9 pm

Through January 11 SPACES

**Family Open Studio** 1–3 pm **ART HOUSE** 

Holiday Shop/Season of Gratitude with the Gathering **Place** 

> **Through December 22 BAYARTS**

Who RU2 Day: Mass Media and the Fine Art Print Through March 24

**CLEVELAND MUSEUM OF ART** 

**Georgia O'Keeffe: Living Modern** Through March 3

**CLEVELAND MUSEUM OF ART** 

**Crafty Mart Holiday Market Through November 24** NORTHSIDE MARKETPLACE. **AKRON** 

**24** Family Clay Day 10 am-noon **ART HOUSE** 

**Cleveland Bazaar at Winterfest** 10 am-8 pm **5TH STREET ARCADES** 

In Borders and Boundaries: Nancy Schwartz-Katz

Reception 6:30-9 pm | Artist talk 7

Through January 5 SHAKER COMMUNITY GALLERY

Holiday Shop Through November 30 **MYERS SCHOOL OF ART EMILY DAVIS GALLERY** 

Holiday ExtravaganzArt! Through December 31 ART AT THE SCHOOL HOUSE

**Community Culture Night with** filmmaker Ted Sikora

> 7-8:30-pm **ART HOUSE**

**Off the Wall Members Showcase** Reception 5-8 pm

> **Through December 15 CLEVELAND PRINT ROOM**

Holiday Market on the Farm 3-7 pm

**HALE FARM & VILLAGE** 

#### **Collecting First Nations Art with John Kunikis**

1-3 pm

**ARTISTS ARCHIVES OF THE WESTERN RESERVE** 

31st Annual ArtCraft Show

11 am-7 pm Saturday 11 am-5 pm Sunday ARTCRAFT BUILDING, CLEVELAND PRINT ROOM

**Cleveland Bazaar** 10 am-6 pm

LAKE AFFECT STUDIOS

Tower Press Artists Open Studio & Holiday Sale

> 11 am-7 pm **TOWER PRESS BUILDING**

**Morgan Market Holiday Sale Through December 23** MORGAN CONSERVATORY

**Holiday Circlefest WADE OVAL/CLEVELAND MUSEUM** OF ART

**Ceramics Student Show** Closing Reception 5-7 pm **ORANGE ART CENTER** 

**Artists Select 2018** 

The offbeat premise for this show was to ask a group of five artists to pick another artist to show in the gallery. Next year those artists will pick an artist—and so on. The result is artists who aren't widely known and whose work could be a revelation—or not. Surprise and discovery are part of the fun.

Reception 6-9 pm YARDS PROJECT SPACE

**BAYarts Holiday Trunk Show** 6-9 pm **BAYARTS** 

**Walk All Over Waterloo** 6-9 pm

**WATERLOO ARTS DISTRICT** 

**Annual Holiday Craft Show Curated by Mary Urbas** 

6-10 pm **ARTICLE** 

Off the Wall Holiday Sale & Show

Reception 6-9 pm **Through December 22 ZYGOTE PRESS** 

**Cleveland Bazaar Holiday!** 10 am-9pm Saturday

10 am-6 pm Sunday **Through December 9** 

**78TH STREET STUDIOS** 

Life Reflected: Marihatt at Kendal a satellite show by Artists **Archives of the Western Reserve** Through February 5

**KENDAL AT OBERLIN GALLERY** 

Arts + Crafts Holiday Sale 5-8 pm **ORANGE ART CENTER** 

Bits & Pieces: The Illustration of Red Nose Studio

> Through February 1 **MYERS SCHOOL OF ART EMILY DAVIS GALLERY**

**Walkabout Tremont** 5-10 pm

**TREMONT** 

Aleksandra Domanović **Through March 24** 

**MOCA CLEVELAND** 

4 Holiday Market

6-10 pm Saturday 10 am-6 pm Sunday **Through December 15** 

**SCREW FACTORY** 

**Cleveland Flea Holiday Market** 

**Through December 16 THE MADISON** 

Family Open Studio

1-3 pm **ART HOUSE** 

16 BAYarts Kids Shopping Day Noon-5 pm

**BAYARTS** 

21 Third Friday 5-9 pm

**78TH STREET STUDIOS** 

Observation/Conservation call to entry opens

**VALLEY ART CENTER** 

Holiday Showcase with seven artists

> Reception 5-9 pm **E11EVEN2 GALLERY**

Charles Burchfield: The Ohio Landscapes, 1915-1920

> Artist Charles Burchfield was born in Ashtabula, graduated from Cleveland School (now Institute) of Art in 1916 and lived in Salem, Ohio throughout most of his youth and young adult life, becoming known for his evocative nature watercolors. This show brings together 30 drawings he did in his formative years, just out of art school and before leaving northeast Ohio, one of his most productive periods. Works from the Cleveland Museum of Art collection are augmented by others from private collections and the Burchfield Penney Art Center in Buffalo, where he settled in 1921.

Through May 5 **CLEVELAND MUSEUM OF ART** 

Crafty Mart Last Call at Goodyear Hall

GOODYEAR HALL, AKRON

# HOLIDAY MARKETPLACE

If you are a holiday gift giver, if your shopping trips are like curatorial experiences, if you like giving original, one-of-a-kind gifts, if you want to boost the local economy and support artists directly, you have never had more options. Northeast Ohio has a multitude of holiday markets, and there is at least one convenient to every neighborhood. Check websites for descriptions and shopping hours.

#### **Heights Arts Holiday Store**

#### NOVEMBER 2-DECEMBER 30

The 17th annual Heights Arts holiday store features small items such as mugs, journals, jewelry and T-shirts; holiday cards and ornaments; and fine art prints, paintings, photos and ceramics by more than 100 local artists, many of them contributors to the gallery's regular exhibition schedule. CDs and books by locals are in the mix too. There's also handmade Judaica and a gift registry. Open seven days a week.

heightsarts.org

2175 LEE ROAD, CLEVELAND HEIGHTS

# **Artists Archives of the Western Reserve: Holiday Treats**

NOVEMBER 16—DECEMBER 21 artistsarchives.org

1834 EAST 123RD STREET, CLEVELAND

#### The Cleveland Flea

#### NOVEMBER 16-18 & DECEMBER 14-16

The Cleveland Flea's Holiday Market moves to yet another new location this year: the Madison in the St. Clair/Superior neighborhood, in keeping with its original mission to activate undiscovered spaces. Hosting an early- and a mid-December market, the Holiday Fleas kick off with a Friday evening ticketed party, followed by two days of shopping local and regional vendors of handmade and vintage goods and specialty foods. Each of the two markets has a different mix of 50-75 vendors.

theclevelandflea.com

**4601 PAYNE AVENUE, CLEVELAND** 

#### **BAYarts' Holiday Shop**

#### **NOVEMBER 17-DECEMBER 22**

BAYarts' Holiday Shop is one that most strongly evokes old-fashioned holiday spirit. The first-floor gallery and shop of its building is lavishly adorned with seasonal décor, along with the work of more than 100 artists contributing cards, soaps, mugs, jewelry, clothing, candles and fine art. There's pottery for sale in the ceramics studio, and warm beverages and baked goods in the Fuller House to recharge for more shopping. On the first weekend, it's open from 10:00 am to 5:00 pm for an open house to kick things off, then every day through the end of December.

bayarts.net

28795 LAKE ROAD, BAY VILLAGE

#### **Crafty Mart**

#### NOVEMBER 23 & 24

Crafty Mart, Akron's own handmade market, celebrates its tenth annual holiday show by consolidating the event in a new one-stop location on the ground floor of the Northside Marketplace. There, more than 50 regional crafters and artists will set up, along with local vendors selling food to eat there or to give as gifts. Drinks will be available too.

craftvmart.org

21 FURNACE STREET, AKRON

#### Cleveland Bazaar

#### **NOVEMBER 24**

A selection of Cleveland Bazaar vendors will be set up at in the 5th Street Arcades during downtown's Winterfest, offering gift shopping to visitors who are in the holiday spirit and eager to get out of the cold after the traditional tree lighting on Public Square.

clevelandbazaar.org

**530 EUCLID AVE, CLEVELAND** 

#### **Cleveland Flea Van Aken District Pop Up**

#### **NOVEMBER 24-DECEMBER 24**

New this year is the Cleveland Flea pop-up shop at the Van Aken District in Shaker Heights. Like its parent flea, it will feature a mix of vintage and homemade items, with a wintry/holiday theme to the former and gifting friendliness to the latter. With vendors popping in and out—some for only one week—there'll always be something new to see. There will be seasonal workshops as well.

theclevelandflea.com

3401 TUTTLE ROAD; SHAKER HEIGHTS

#### **Myers School of Art**

#### NOVEMBER 29 & 30

The University of Akron's Myers School of Art hosts this weekend holiday shop in its Emily Davis Gallery.

uakron.edu

**150 EAST EXCHANGE STREET, AKRON** 

#### **Hale Farm Holiday Market**

#### **NOVEMBER 30**

Skipping Black Friday and waiting a week is a good idea, especially if you head out to Hale Farm and Village in Bath for its Holiday Market on the Farm from 3:00 to 7:00 pm. It features all Ohio-made crafts and holiday goodies with an old-fashioned flair, including candles, chocolates, maple syrups and candies, and more. Beer and mulled wine will be available to enjoy at fireside.

wrhs.org

2686 OAK HILL ROAD, BATH

#### **Cleveland Print Room Off The Wall Sale**

#### NOVEMBER 30-DECEMBER 15

Members of the Cleveland Print Room, many of them noted professional photographers, submit work to be hung and purchased "off the wall," starting with the opening reception 5:00 to 8:00 pm on November 30.

clevelandprintroom.com

**2550 SUPERIOR AVENUE, CLEVELAND** 

#### **Holiday ExtravaganzArt!**

#### **NOVEMBER 30-DECEMBER 31**

Holiday ExtravaganzArt! is a holiday shop at Art at the Schoolhouse, the newest space at the old Murray Hill School in Little Italy.

artattheschoolhouse.com

2026 MURRAY HILL ROAD SUITE 108, CLEVELAND

#### **Cleveland Bazaar**

#### DECEMBER 1 | 10 AM-6 PM

Since 2004 when it was originally known as Bazaar Bizarre, featuring lots of weird and macabre "punk" crafts, the Cleveland Bazaar has grown up, offering a range of handmade goods from novelties to upscale items. It stages year-round markets for various holidays and special events; this one at the Lake Affect Studios, is a teaser for its humungous market at 78th Street Studios later in the month—perfect for early birds who want to avoid the crowds.

#### clevelandbazaar.org

1615 EAST 25TH STREET, CLEVELAND

# Tower Press Holiday Sale / Open Studios

The artists of the Tower Press live/work space open their studio doors from 11:00 am-7:00 pm to show and sell their artwork. The Wooltex Gallery on the ground floor will feature artwork, vendors and live entertainment. The Tower Press Building Holiday Sale and Open Studios coincides with the first day of the holiday open house at the ArtCraft Building just two blocks away and the Cleveland Bazaar at the Lake Affect Studio around the corner.

towerpressgroup.com

1900 SUPERIOR AVENUE, CLEVELAND

# ArtCraft Building Holiday Open House DECEMBER 1 & 2

The ArtCraft building, one of the first in the Superior Arts District to be home to artist studios, holds its 31st annual holiday open house. Studio doors are open to browse fine art work by residents, while other artists and craftspeople set up in some of the building's common areas to offer an array of giftable items from scarves to pillows to spice mixes to sweaters for your dog.

artcraftstudio.wordpress.com

**2570 SUPERIOR AVENUE, CLEVELAND** 

#### **Morgan Conservatory Holiday Bazaar**

#### DECEMBER 1-23

The Morgan Conservatory's Holiday Bazaar kicks off with a weekend celebration from 4:00 to 9:00 pm on Saturday and 10:00 am to 4:00 pm on Sunday. This market offers an array of paper-based handmade items—from low-priced stickers and cards to unique, intricate artist books and one-of-a-kind prints. It's open Tuesday-Saturday 10am-4pm until December 23.

morganconservatory.org

1754 EAST 47TH STREET, CLEVELAND

#### **BAYarts Holiday Trunk Show**

#### **DECEMBER 6**

BAYarts Holiday Trunk Show from 6:00 to 9:00 pm brings in vendors with items such as hand-sewn pillows, handmade wooden signs, upcycled wool sweater mittens, beach glass jewelry and more. Including cocktails to make this a fun shopping opportunity for you and your friends.

bayarts.net

28795 LAKE ROAD, BAY VILLAGE

#### ArtiCle Holiday Craft Show

#### **DECEMBER 7**

As part of Walk All Over Waterloo, the ArtiCle gallery hosts its annual Holiday Craft Show from 6:00 to 10:00 pm, curated by Mary Urbas, director of the Gallery at Lakeland.

Facebook: Article

15316 WATERLOO ROAD, CLEVELAND

## **Zygote Press Off The Wall Holiday Show**

#### DECEMBER 7-22

Zygote Press's Off the Wall Holiday Show opens with a reception December 7 from 6:00 to 9:00 pm, when you can have a first look at the results of the processes taught and executed at the Zygote studio, including woodcuts, lithography, screen prints and more—many by some of the area's best-known artists. There'll be prints on the walls but be sure to browse the bins for something that grabs your eye. Stocking stuffers such as cards and notebooks are also available.

zygotepress.com

1410 EAST 30TH STREET, CLEVELAND

## Cleveland Bazaar Holiday Bazaar

#### DECEMBER 8 & 9

Cleveland Bazaar's Holiday Bazaar sprawls throughout the four-floor 78th Street Studios, even occupying some of the gallery spaces, and doing it all can be daunting—it really needs two days. This market looks for artists and makers, both from northeast Ohio and beyond, who are less represented at other markets, along with some familiar favorites. Expect everything from jewelry to body products, stationary to chocolate, vintage clothing to new handcrafted bags.

clevelandbazaar.org

1305 WEST 80TH STREET, CLEVELAND

#### Orange Art Center Arts + Crafts Holiday Sale,

DECEMBER 12 | 5:00 TO 8:00 PM

orangeartcenter.org

31500 CHAGRIN BOULEVARD, PEPPER PIKE

# Screw Factory Artists Holiday Open Studios

A funkier version of 78th Street Studios (part of it is still literally industrial), the Lake Erie Building in Lakewood—aka the Screw Factory—is home to numerous artist studios and businesses. Their doors will be open for visitors to shop ceramics, jewelry, painting, prints, candles, quirky assemblages and vintage and flea market-type items. In addition, outside artists tote their one-of-a-kind items into the large commons areas to expand the shopping options. Shop 6:00 until 10:00 pm Friday or 10:00 am to 6:00 pm Saturday.

screwfactoryartists.org

**13000ATHENS AVENUE, LAKEWOOD** 

#### **Cleveland Flea Holiday Market**

#### DECEMBER 14-16

The Cleveland Flea's Holiday Market returns for its second big weekend! (See November 16–18 for description.)

theclevelandflea.com

**4601 PAYNE AVENUE, CLEVELAND** 

#### **BAYarts Kids Shopping Day**

#### DECEMBER 16

Little ones can drop in from noon-5pm on BAYarts Kids Shopping Day, when an array of gift items that fit their budgets will be available to choose from, and personal shoppers will be on hand to help if they need it. Cocoa, cookies and free gift wrapping sweeten the pot.

bayarts.net

28795 LAKE ROAD, BAY VILLAGE

#### **Crafty Mart Last Call**

#### **DECEMBER 23**

Been too busy to get any shopping done and OMG Christmas is just days away? Crafty Mart's Last Call at Goodyear Hall in Akron provides one last shot at picking up a unique, handmade item from a local artist or craftsperson.

craftymart.org

1201 EAST MARKET STREET. AKRON

2 Early Bird Art & Craft Show call to entry opens

**VALLEY ART CENTER** 

Walk All Over Waterloo

**WATERLOO ARTS DISTRICT** 

Mindy Tousley: Twist Again
Reception 4:30-6 pm

Through February 24
JUDSON PARK

4 Identity: Places call to entry closes

**VALLEY ART CENTER** 

2019Q1 Artist Showdown entries due

**GALLERY+** 

Mental Structures: Dawn Tekler
Reception 7-9 pm January 12

Through February 24
MASSILLON MUSEUM

Residents Select Exhibition

The Yards Project, a gallery located in the lobby and corridors of Warehouse District apartments Worthington Yards, celebrates its one-year anniversary with a show in which the building's residents chose the artists whose work goes on display. You'll know some of the names, but not others. The 13 artists they chose include Yvonne Bakale, Julie Friedman, Lori Kella, David King, Aimee Lee, Baila Litton, John A. Sargent III, Nicole Schneider, Susan Squires, Sharon Tousey, Alan Tucker, Eric Vaughn and Rebekah Wilhelm.

Through February 23

YARDS PROJECT/WORTHINGTON YARDS

10 New Directions: Stephanie Spyker, Joe Karlovac & Austin Turner

**HARRIS STANTON AKRON** 

Walkabout Tremont

5-10 pm TREMONT

2019Q1 Artist Showdown online voting begins

**GALLERY +** 

11 Jo Ann Giovannitti Rencz: Faithlegs Art & History Reexamined

#### **Justin Brennan: Ego**

Justin Brennan's expressionistic paintings have become increasingly familiar to local audiences, as he works out of the 78th Street Studios and shows at HEDGE Gallery there. At BAYarts he'll be showing new works that explore identity and psychology as he explores his own inner landscape through his unsettling semi-abstract portraits.

Reception 6-9 pm

Through February 2 BAYARTS

Gimme Shelter

Reception 5-8 pm

Through February 16
CLEVELAND PRINT ROOM

Mental Structures: Dawn Tekler
Reception 7-9 pm

On view January 5-February 24 MASSILLON MUSEUM

Third Friday
5-9pm

**78TH STREET STUDIOS** 

18 Selections from the Permanent Collection

Through February 15
ARTNEO

Paolo Pelosini
Anthony Mastromatteo

Reception 5-8 pm

Through February 23
THE GALLERIES AT CSU

18 VIEW-points

Reception 6-9 pm

Ekphastacy: Artists Talk + Poets Respond 7pm February 14

Through March 3
HEIGHTS ARTS

Meghann Hennen: New Works
Through February 22

HEDGE GALLERY

18 2019Q1 Artist Showdown in-person voting

5-9pm

**GALLERY +** 

Family Open Studio

1-3 pm

ART HOUSE

Winter art classes begin ORANGE ART CENTER

Working Women: The Art of Elise Newman & Gerte Hacker

Reception 5:30-8 pm

Through March 2
ARTISTS ARCHIVES OF THE
WESTERN RESERVE

Ryan Dewey: Lines of Descent W2S 2019 New Work by Kelley O'Brien

Reception 5:30-8 pm

Through March 15
THE SCULPTURE CENTER

Family Clay Day 10 am-noon ART HOUSE

OAC Summer Art Camp reservations begin

**ORANGE ART CENTER** 

- Walk All Over Waterloo 6-9 pm WATERLOO ARTS DISTRICT
- 1 Spotlight: Todd Hoak
  Reception 6-9 pm
  Through March 17
  HEIGHTS ARTS
- Paper & Ink: New Works by Yuji Hiratsuka and Hui-Chu Ying HARRIS STANTON CLEVELAND
- Walkabout Tremont
  5-10 pm
  TREMONT
- Painting + Drawing Student Show Reception 6-8pm
  Through March 22

**ORANGE ART CENTER** 

Tina Elkins & Patty Flauto: Intuitions

Whoa: Emerging artists Davon Brantley, Amirah Cunningham, Megan McNamara

Reception 6-9 pm

Through March 1
BAYARTS

12 83rd Annual Juried Student Exhibition

Through March 1
MYERS SCHOOL OF ART
EMILY DAVIS GALLERY

- 14 VIEW-points
  Ekphastacy: Artists Talk + Poets
  Respond 7pm
  HEIGHTS ARTS
- Third Friday
  5-9 pm
  78TH STREET STUDIOS
- Darius Steward
  TREGONING & COMPANY

Family Open Studio
1-3 pm
ART HOUSE

Color and Comfort: Swedish Modern Design

**CLEVELAND MUSEUM OF ART** 

Ruddy Roye
Reception 5-8 pm
Gallery talk with artist TBA
Through March 30

CLEVELAND PRINT ROOM

- Art by the Falls call to entry closes
- Nick Cave: Feat.
  Through June 2
  AKRON ART MUSEUM
- 25 Spring registration begins ORANGE ART CENTER

- Walk All Over Waterloo 6-9 pm WATERLOO ARTS DISTRICT
- Spring 2019 CAN Journal Launch Party

YARDS PROJECT SPACE

- Art by the Falls jury results VALLEY ART CENTER
- A. D. Peters: Eco-consciousness
  Reception 4:30-6 pm
  Through April 28

Through April 28
JUDSON PARK

2 Eileen Dorsey & Chuck Basham Through April 21

**MASSILLON MUSEUM OF ART** 

Tell Me About Yourself: Remembering Shirley Aley Campbell

Shirley Aley Campbell died in August, 2018, at the age of 93. She began painting in the 1940s, so naturally her work, which is now archived at the Artists Archives of the Western Reserve, evolved through many permutations. But most people know her now for her vibrant, forceful portraits of offbeat people and those on the fringes of normal society: motorcyclists, prostitutes, strippers, bullfighters, or just plain, lumpy everyday folks who might be considered by some to be unworthy of artistic concern but to whom she paid a great deal of attention. Artists Archives gives viewers a chance to bask in and reconsider her work.

Through March 16
ARTISTS ARCHIVES OF THE
WESTERN RESERVE

- Sideways Thinking
  Through April 21
  HEIGHTS ARTS
- 8 Observation/Conservation call to entry closes

**VALLEY ART CENTER** 

- 8 Annual Juried Exhibition Reception 7-9 pm Through April 6
- BAYARTS

  4th Appual APC
- 9 4th Annual ABC Chili Cook-Off 1-3 pm ART HOUSE
- Celebration of the Life of Shirley Aley Campbell

1-3pm

ARTISTS ARCHIVES OF THE WESTERN RESERVE

# MEMBERS OF THE COLLECTIVE ARTS NETWORK

#### **GALLERIES AND ORGANIZATIONS**

#### 216 gallery

401 Euclid Avenue, Suite 144 Cleveland, Ohio 44114 216gallery.com 773.590.6589

#### **Akron Art Museum**

One South High Street Akron, Ohio 44308 akronartmuseum.org 330.376.9185

#### **Aliberti Art Tile**

3619 Walton Avenue Cleveland, Ohio 44113 AlibertiArtTile.com 216.322.1097

#### **Allen Memorial Art Museum**

Oberlin College 87 North Main Street Oberlin, Ohio 44074 oberlin.edu/amam 440.775.8665

#### **Art at the School House**

2026 Murray Hill, Suite 108 Cleveland, Ohio 44106 artattheschoolhouse.com

#### **Art Books Cleveland**

c/o The Morgan Conservatory 1754 East 47th Street Cleveland, Ohio 44103 artbookscleveland@gmail.com 216.361.9255

# Art Gallery at Beachwood Community Center

25325 Fairmount Blvd Beachwood, Ohio 44122

#### The Art Gallery Willoughby

38721 Mentor Avenue, Suite 1 Willoughby, Ohio 44094 artgallerywilloughbyoh.com 440.946.8001

#### **Art House**

3119 Denison Avenue Cleveland, Ohio 44109 arthouseinc.org 216.398.8556

#### ArtiCle/Art In Cleveland

15316 Waterloo Road Cleveland, Ohio 44110 artincleveland.com 440.655.6954

# Artists Archives of the Western Reserve

1834 East 123rd Street Cleveland, Ohio 44106-1910 artistsarchives.org 216.721.9020

#### **Artists of the ArtCraft Building**

2530-2570 Superior Avenue Cleveland, Ohio 44114 facebook.com/artistsoftheartcraft #artistsoftheartcraft

#### **Artists of the Rubber City**

The Box Gallery 140 East Market Street Akron, Ohio 44308

#### **ARTneo**

1305 West 80th Street, Suite 016 Cleveland, Ohio 44102 artneo.org 216.227.9507

#### the artseen

5591 Liberty Avenue Vermilion, Ohio 44089 theartseeengallery.com theartseengallery@gmail.com 440.963.0611

#### **Art Source**

23600 Mercantile Road, Suite A Beachwood, Ohio 44122 216.464.0898

#### **BAYarts**

28795 Lake Road Bay Village, Ohio 44140 bayarts.net 440.871.6543

#### **Bonfoey Gallery**

1710 Euclid Avenue Cleveland, Ohio 44114 bonfoey.com 216.621.0178

#### **Bostwick Design Art Initiative**

2731 Prospect Ave Cleveland, Ohio 44115

#### **Canton Museum of Art**

1001 Market Avenue North Canton, Ohio 44702 cantonart.org 330.453.7666

#### **Carrington Arts**

231 West Water Street Sandusky, Ohio 44870 carringtonartsgallery.com marsha@marshagraycarrington.com

#### **Cleveland Arts Prize**

PO Box 21126 Cleveland, Ohio 44121 clevelandartsprize.org

#### Cleveland Institute of Art

11610 Euclid Avenue Cleveland, Ohio 44106 cia.edu 800.223.4700

#### **Cleveland Museum of Art**

11150 East Boulevard Cleveland, Ohio 44106 clevelandart.org 216.421.7350

#### **Cleveland Print Room**

2550 Superior Avenue Cleveland, Ohio 44114 clevelandprintroom.com 216.401.5981

# The Cleveland State University Art Gallery

1307 Euclid Avenue Cleveland, Ohio 44115 csuohio.edu/artgallery 216.687.2103

#### **Climb Cleveland Gallery**

2190 Professor Avenue Cleveland, Ohio 44113 climb-cleveland.com

# Community Partnership for Arts and Culture

1900 Superior Avenue, Suite 130 Cleveland, Ohio 44114 216.575.0331 cpacbiz.org

#### **Dawn Tekler Studio**

1305 West 80th Street, Suite 113 Cleveland, Ohio 44102 dawntekler.com 216.906.2501

#### **Donna Marchetti Design**

donnamarchettidesign.com

#### **Eileen Dorsey Studio**

1305 West 80th Street Cleveland, Ohio 44102 eileendorsey.com

#### **Elevate Gallery**

3675 East 65th Street Cleveland, Ohio 44105 facebook.com/elevategallery elevategallery@gmail.com

#### **Fawick Gallery**

Baldwin Wallace University 95 East Bagley Road Berea, Ohio 44017 bw.edu

# The Florence O'Donnell Wasmer Gallery

Ursuline College 2550 Lander Road Pepper Pike, Ohio 44124 ursuline.edu 440.646.8121

#### **Flux Metal Arts**

8827 Mentor Avenue, Suite A Mentor, Ohio 44060 fluxmetalarts.com 440.205.1770

## Foothill Galleries of the Photo Succession

2450 Fairmount Boulevard, Suite M291 Cleveland Heights, Ohio 44106 foothillgalleries.com 216.287.3064

#### **Glass Bubble Project**

2421 Bridge Avenue Cleveland, Ohio 44113 glassbubbleproject.com 216.696.7043

#### **Gordon Square Arts District**

1305 West 80th Street, Suite 114 Cleveland, Ohio 44102 gordonsquare.org 216 930-4566

#### **Graffiti Heart**

graffitiheart.org 440.781.4515

#### **Gray Haus Studios**

Bay Village, Ohio 44140 christy@grayhausstudios.com grayhausstudios.com 216.393.7533

#### Harris•Stanton Gallery

2301 West Market Street Akron, Ohio 44313 harrisstantongallery.com 330.867.7600

#### **Hartshorn Studios**

2342 Professor Avenue Tremont Arts District, Ohio 44113 hartshornstudios.com 216.403.2734

#### **HEDGE Gallery**

1300 West 78th Street, Suite 200 Cleveland, Ohio 44102 hedgeartgallery.com Facebook: HEDGE Gallery 216.650.4201

#### **Heights Arts Gallery**

2175 Lee Road Cleveland Heights, Ohio 44118 heightsarts.org 216.371.3457

# Howson/Streeter Galleries at Judson Park

1801 Chestnut Hills Drive Cleveland, Ohio 44106 judsonsmartliving.org 216.791.2885

#### **ICA Art Conservation**

2915 Detroit Avenue Cleveland, Ohio 44113 216.658.8700 ica-artconservation.org

#### **Kalman & Pabst Photo Group**

3907 Perkins Avenue Cleveland, Ohio 44114 kpphoto.com 216.426.9090

#### **Kenneth Paul Lesko Gallery**

1305 West 80th Street Cleveland, Ohio 44102 kennethpaullesko.com 216.631.6719

#### Kent State University School of Art Collectons and Galleries Center for the Visual Arts

325 Terrace Drive Kent, Ohio 44242 galleries.kent.edu 330.672.1369

#### **Lakeland Community College**

7700 Clocktower Drive Kirtland, Ohio 44094 lakelandcc.edu/gallery 440.525.7029

#### **LAND** studio

1939 West 25th Street, Ste 200 Cleveland, Ohio 44113 land-studio.org 216.621.5413

#### **Loftworks Gallery**

1667 East 40th Street #1A Cleveland, Ohio 44114 loftworksgallery.com 440.991.7097

#### **Loren Naii Studio Gallery**

2138 West 25th Street Cleveland, Ohio 44113 Iorennaji.com 216.621.6644

#### M. Gentile Studios

1588 East 40th Street #1A Cleveland, Ohio 44103 mgentilestudios.com 216.881.2818

#### **Mansfield Art Center**

700 Marion Avenue Mansfield, Ohio 44906 mansfieldartcenter.org 419.756.1700

#### **Maria Neil Art Project**

15813 Waterloo Road Cleveland, Ohio 44110 Marianeilartproject.com 216.481.7722

#### **Massillon Museum**

121 Lincoln Way East Massillon, Ohio 44646 massillonmuseum.org 330.833.4061

#### **Metal Yellow Art Gallery**

14423 Detroit Road Lakewood, Ohio 44107 216.374.3787

#### **MOCA Cleveland**

11400 Euclid Avenue Cleveland, Ohio 44106 mocacleveland.org 216.421.8671

# The Morgan Art of Papermaking Conservatory & Educational Foundation

1754 East 47th Street Cleveland, Ohio 44103 morganconservatory.org 216.361,9255

#### **Myers School of Art**

University of Akron 150 East Exchange Street Akron, Ohio 44325 uakron.edu/art/ 330.972.6030

#### **Nicholson B. White Gallery**

St. Paul's Episcopal Church 2747 Fairmount Boulevard Cleveland Heights, Ohio 44106 216.932.5815

# The Northern Ohio Illustrators Society

23700 Fairmount Boulevard Shaker Heights, Ohio 44122 nois.com

#### **Orange Art Center**

31500 Chagrin Boulevard Pepper Pike, Ohio 44124 orangeartcenter.org artcenter@orangecsd.org 216.831.5130

#### **Praxis Fiber Workshop**

15301 Waterloo Road Cleveland, Ohio 44110 praxisfiberworkshop.org

#### The Print Club of Cleveland

11150 East Boulevard Cleveland, Ohio 44106 printclubcleveland.org 216.707.2579

#### **River Gallery**

19046 Old Detroit Road Rocky River, Ohio 44116 rivergalleryarts.com 440.331.8406

#### **Rooms to Let: CLE**

5620 Broadway Avenue Cleveland, Ohio 44127 slavicvillage.org

#### The Salon

2291 Demington Road Cleveland Heights, Ohio 44118 330.289.1837

#### **Screw Factory Artists**

13000 Athens Avenue Lakewood, Ohio 44107 screwfactoryartists.com 216.521.0088 (studio rentals)

#### **The Sculpture Center**

1834 East 123 Street Cleveland, Ohio 44106 sculpturecenter.org 216.229.6527

#### **Shaheen Gallery**

740 W Superior Avenue Cleveland, Ohio 44113 shaheengallery.com 216.830.8888

#### **Shaker Community Gallery**

3445 Warrensville Center Road Shaker Heights, Ohio 44122 216.926.8842

#### Shaker Historical Society Lissauer Gallery

16740 South Park Boulevard Shaker Heights, Ohio 44120 shakerhistoricalsociety.org 216.921.1201

#### **Sherrie Gallerie**

694 North High Street Columbus, Ohio 43215 sherriegallerie.com 614.221.8580

#### Society for Photographic Education

2530 Superior Avenue, Ste 403 Cleveland, Ohio 44114 spenational.org

#### Stella's Art Gallery

8500 Station Street Mentor, Ohio 44060 stellasartgallery.com 216.401.6965

#### **Still Point Gallery**

2026 Murray Hill Road Cleveland, Ohio 44106 stillpoint-gallery.com 216.721.4992

#### **Survival Kit**

1305 West 80th, Suite 303 Cleveland Ohio 44102 survivalkitgallery.com 216.533.4885

#### **Tower Press Artists**

1900 Superior Avenue Cleveland, Ohio 44114 towerpressgroup.com

#### **Transformer Station**

1460 West 29th Street Cleveland, Ohio 44113 transformerstation.org

#### Tregoning and Co.

1305 West 78th Street Cleveland, Ohio 44102 tregoningandco.com 216.281.8626

#### **Tri-C Gallery**

4250 Richmond Road Highland Hills, Ohio tri-c.edu 440.987.2473

#### Tricia Kaman Studio/Gallery

2026 Murray Hill, #202 Cleveland, Ohio 44106 triciakaman.com 216.559.6478

#### **Valley Art Center**

155 Bell Street Chagrin Falls, Ohio 44022 valleyartcenter.org 440.247.7507

#### The W Gallery

530 Euclid Avenue, #41 Cleveland, Ohio 44115 thewgallerycle.com 216.385.6113

#### **Walkabout Tremont**

walkabouttremont.com

#### Waterloo Arts

15605 Waterloo Road Cleveland, Ohio 44110 artscollinwood.org 216.692.9500

#### **William Busta Gazzette**

williambustagallery.com

#### **WGS Productions**

wgsproductions.com Williamscheele@gmail.com 216.832.8212

#### Wolfs

13010 Larchmere Boulevard Cleveland, Ohio 44120 wolfsgallery.com 216.721.6945

#### **Worthington Yards**

725 Johnson Court Cleveland, Ohio 44113 yardsprojectspace.com

#### **Zygote Press**

1410 East 30th Street Cleveland, Ohio 44114 zygotepress.com 216.621.2900

#### INDIVIDUAL ARTISTS

## Herb Ascherman

ascherman.com

#### **Beads & Pieces LLC**

Leigh Bennett Teaching Studio

#### **Keith Berr**

**John W Carlson Studios** 

johnwcarlsonstudio.com

#### **Laurence Channing**

Kimberly Chapman

#### **JoAnn Dickey**

joanndickey.com

#### Marilyn Farinacci

#### Michael Gill

gyroscopethattakesyouplaces.wordpress.

## Dawn Hanson

#### **Laurel Hecht**

lahecht.com

#### Lee Heinen

leeheinen com

#### **Bob Herbst**

bobherbst.com

### Terry Klausman

#### **Suzan Kraus**

suzart.blogspot.com

#### **Debra Lawrence**

deblawrencecontemporary.com

#### **Michael Maguire**

**MP Marion** 

#### Liz Maugans

lizmaugans.com

## **Heather McClellan**

Melissa McClelland

#### Marcello Mellino

mellinophotography.com

#### John R. Nativio

**Kelly Parks** 

#### **Bob Perkoski**

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#### **Arabella Proffer**

arabellaproffer.com

# Eric Rippert ericrippert.com

Sam Roth

#### samrothart.com

Tom Schorgl Steven J. Simmons

# stevenjsimmons.com **Kathy Skerritt**

Jean Sommer

#### **Steven Standley Galleries**

#### **Marsha Sweet**

#### **Judy Takács**

judytakacspaintspeople.com

#### John Tellaisha

**Peter Tompkins** 

#### ptpllc.net

#### **Douglas Max Utter**

douglasutter.com

#### **Emily Vigil**

#### **Guerin Wolf**

guerinwolf.com

# Dr. Marie A. Simon and John Michael Zayac

theznotes.com

# THANK YOU **THANK YOU** THANK YOU THANK YOU

CAN depends on a broad base of support to continue providing this collaborative voice for Northeast Ohio artists, galleries, museums, schools, and related organizations. In 2016 we launched CAN Blog, an online source of critical reviews and news reporting, with support from the Ohio Arts Council; began a partnership with the Cleveland Foundation to cover the Creative Fusion International Artist Residency Program; and continued to build upon our commitment to serve as a voice for Northeast Ohio galleries, with feature coverage, artist profiles, and art news.

### WE ARE PROFOUNDLY GRATEFUL TO THE VISIONARY PEOPLE AND ORGANIZATIONS WHO HAVE CONTRIBUTED TO THIS EFFORT.

## \$100.000+

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Brian Ruthsatz

Karen Sandstrom

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Mary Stone Cheryl Turner Larry Waldman James Woods

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Joan & Bruno Ticconi Esther Trepal

Eleanore A. Walters

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WT Cox Information Services John Zayac & Dr. Marie A Simon

\* In-kind



## Two exhibitions. One ticket.

## **Renaissance Splendor:** Catherine de' Medici's Valois Tapestries

### **Opens November 18**







PRESENTING SPONSORS Jovce and Bill Litzler Textile Art Alliance

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ClevelandArt.org







## Georgia O'Keeffe: **Living Modern**

## **Opens November 23**

Georgia O'Keeffe: Living Modern is organized by the Brooklyn Museum with guest curator Wanda M. Corn, Robert and Ruth Halperin Professor Emerita in Art History, Stanford University.

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## SUPPORTING SPONSORS

Cindy and Dale Brogan Tim O'Brien and Breck Platner Anne H. Weil



Portrait of Catherine de' Medici (detail), c. 1547-59. Germain Le Mannier (French, active c. 1537-59). Oil on canvas; 212 x 118 x 9 cm. Gallerie degli Uffizi, Galleria Palatina di Palazzo Pitti, deposit, Florence, 1890, n. 2448